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The Triay Collection of Himalayan Art

Paris | 15 décembre 2022 & 10-16 décembre 2022 (Online-Only)



The Triay Collection of Himalayan Art

Vente Live, Lots 101-196 | Paris | jeudi 15 décembre 2022 à 14h

Online-Only, Lots 201-600 | Paris | 10-16 décembre 2022 à 14h

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de Saint Cyr et Bertrand Cornette
de Saint Cyr

BONHAMS FRANCE SAS N° AGRÉMENT 2007-638

6 av Hoche
75008, Paris

4 rue de la Paix
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NUMÉROS DES VENTES

27911 - Lots 1-196

27912 - Lots 201-600

EXPOSITION

6 av Hoche, 75008 Paris

Samedi 10 décembre: 10h-18h
Dimanche 11 décembre: 10h-18h
Lundi 12 décembre: 10h-18h
Mardi 13 décembre: 10h-18h
Mercredi 14 décembre: 10h-18h
Jeudi 15 décembre: 10h-18h

LIVE LOTS
101-196

ONLINE ONLY
201-600

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The Triay Collection of Himalayan Art

Live sale, Lots 101-196 | Paris | Thursday 15 December 2022 at 2pm

Online-Only, Lots 201-600 | Paris | 10-16 December 2022 at 2pm

AUCTIONEER

Catherine Yaiche, Arnaud Cornette
de Saint Cyr and Bertrand Cornette
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SALE NUMBERS

27911 - Lots 1-196

27912 - Lots 201-600

PREVIEW

6 av Hoche, 75008 Paris

Saturday 10 December: 10am - 6pm

Sunday 11 December: 10am - 6pm

Monday 12 December: 10am - 6pm

Tuesday 13 December: 10am - 6pm

Wednesday 14 December: 10am - 6pm

Thursday 15 December: 10am - 6pm

LIVE LOTS
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ONLINE ONLY
201-600

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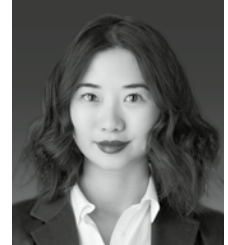
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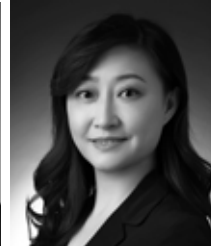
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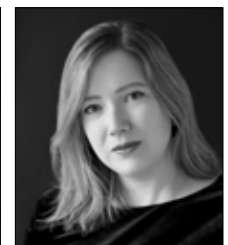
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The Triay Collection of Himalayan Art

Assembled over a period of 40 years with an eye for the unusual and esoteric, the Triay Collection of Himalayan Art includes a vast array of sculptures, masks, paintings, amulets, sculptures, ritual instruments, and objects. In the Tibetan Buddhist artistic traditions, graphic images of death and the afterlife are used as reminders that life is fleeting and that we must act virtuously.

This sale presents eerily beautiful images in the form of paintings, sculptures, objects, and ritual items. Ian Triay's passion for the field started from trips to Asia, specifically, Nepal, Tibetan and Indian in the 1970. Upon his return to Europe, he frequented sales and dealers in both Paris and London, seeking out the rare and unusual. Spink and Son was one of this favourite resources and he acquired many works from Himalayan focused exhibitions such as 'Body, Speech and Mind', 'Visions of the Perfect Worlds', 'Art of Buriatia' and 'Images of Dharma' from 1991 where the spectacular figure of Vajrabhairava graces the front cover. Triay formed a close relationship with Deborah Ashencaen and Gennady Leonov at Spink during the 1990s and it continue through the following decades providing Ian with a constant source some of the most important esoterica works from across the Himalayan plateau. The focus on quality and rarity within the broad genre of Buddhist ritual art in the Triay Collection, was acknowledged by scholars and curators who sourced objects and paintings for exhibitions and publications.

A large group from the collection was selected for the 2001 show in Madrid at Fundación "La Caixa" 'Monasterios y lamas del Tibet'. Soon after selections were included in the focused landmark exhibition of 'Rituales Tibetaines' at the Musee Guimet, Paris 2002 and the monumental exhibition 'Circle of Bliss' at the Los Angeles County Museum of Art in 2003. Lastly the Rubin Museum of Art in New York, presented the dramatic exhibition entitled 'Remember That You Will Die', 2010 that featured a number of masterpieces representing the iconic skeleton forms of Chitipati.

This remarkable collection tells the story of a passionate and focused collector who saw the beauty and magic in a genre that is the core of Buddhist belief and practice. The 500 lots to be offered across two sales presents collectors with a unique opportunity to acquire an impossibly diverse group of ritual objects such as stupas, gaus, amulets, powerful talismanic emblems (thogchaks), crowns, costumes, and furniture. From the smallest delicate and detailed miniature paintings, tsakli, used for instruction and memorization of deities, through to thangkas and large ceremonial textiles that represent offerings made to wrathful deities to ensure they fulfil their protective role of preserving the dharma, each deserve close attention.









101

ENSEMBLE DE TROIS COUPES KAPALAS

NÉPAL, DATÉES 1791

Himalayan Art Resources item no. 205085

14.5 cm (5 3/4 in.), the longest

€5,000 - 8,000

A GROUP OF THREE KAPALAS

NEPAL, DATED 1791

尼泊爾 1791年 嘎巴拉供碗一組三件

The skull-cup, or *kapala*, is typically either fashioned from the upper section of a human skull or a substituted material that bears its likeness. It is used as a libation vessel in ceremonial rites associated with various wrathful deities, dakinis, siddhas, and lineage holders. Another Nepalese example of this type, which connects two skulls flanking the head of a bodhisattva by a beaded sash, displays a copper interior lined with a gold rim (see HAR 41075). Also compare a similarly styled *kapala* in the Rubin Museum of Art (C2004.8.1a-b).

Published:

Gilles Béguin, *L'Art Newar De La Vallée De Kathmandu*, Paris, 1990, p. 78.

Provenance:

Collection Gérard Labre, Paris

Acquired from the above in the 1990s



L'Art Newar De La Vallée De Kathmandu

102

**STATUETTE DE KHECHARA VAJRAYOGINI EN BOIS
POLYCHROME**

TIBET, VERS XVIII^E SIÈCLE

Himalayan Art Resources item no. 205050

27 cm (10 5/8 in.) high

€15,000 - 20,000

A POLYCHROMED WOOD FIGURE OF KHECHARA VAJRAYOGINI
TIBET, CIRCA 18TH CENTURY

西藏 約十八世紀 木雕加彩那若卡居金剛瑜伽女像

Striding on prone figures with her head and skull cup raised to the sky is Naro Dakini, a form of Vajrayogini envisioned by the Indian Mahasiddha, Naropa. Popularly depicted in all schools of Tibetan Buddhism, she belongs to a group of female deities known as dakinis who have initiated, taught, or assisted many great teachers in Vajrayana rituals. Wrathful and triumphant, such figures of Naro Dakini are among Tibetan art's most heroic portrayals of the feminine divine.

Compare with two images depicting Naro Dakini in copper alloy, one sold at Bonhams, New York, 17 September 2014, lot 61, and another sold at Bonhams, New York, 19 March 2018, lot 3042.

Published:

Deborah Ashencaen and Gennady Leonov, *Body, Speech and Mind: Buddhist Art from Tibet, Mongolia and China*, Spink & Son Ltd, London, 1998, pp.28-29, no.15.

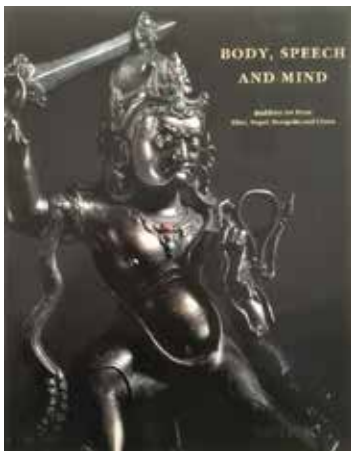
Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.95, no.4.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1998



Body, Speech and Mind: Buddhist Art from Tibet, Mongolia and China



Buddhist Art from Tibet, Mongolia and China, Monasterios y lamas del Tibet





103

COUPE CRÂNIENNE À MONTURE D'ALLIAGE DE CUIVRE DORÉ

NÉPAL, DATÉE 1734

Inscribed around the rim in Newari; 17 cm (6 3/4 in.) long

€3,000 - 5,000

A GILT COPPER ALLOY AND SKULLCUP
NEPAL, DATED 1734

尼泊爾 1734年 嵌銅鑲金嘎巴拉供碗

The cast copper bowl inset with a cranium is surmounted by a crowned head of a bodhisattva flanked by two dried skulls and a small skull at the back and raised on skull feet. The inscription invokes Chakrasamvara and the date of the gift of the cup in 854 (1734 A.D.).

As noted by Bandel *ibid*, p. 354 'In the ritual called Mantra Skullcup puja, Varuni is invoked as an emanation of Vairavarahi. There are three skull "feet" under the bowl to support the skullcup, paralleling the Tibetan convention of the three heads, which are joined to the upper rim of the triangular fire mandala. The feet are an unusual feature in Newar skullcups, which generally do not have the lower support. In both the threefold meditations (*trisamadhi puja*) and the Samvarodya Dishu Puja to Chakrasamvara and Vajravarahi performed in the Newar *agam* shrines, the skullcup ritual immediately follows the mandala visualizations of Chakrasamvara and Vajravarahi. In this ritual, it is through the goddess Varuni and her mantra that the substances in the skullcup, here specifically alcohols, transform into the nectar of transcendent insight *nana amrita*. Thus, the Newar Buddhist name of the skullcup is derived from these rituals, in which it is referred to as the "mantra bowl" or "mantra skullcup".

The visualization of the skullcup ritual differs little from the meditations described above and the transformations to be realized are essentially identical. It must be taken into consideration that the Newar Buddhist practice of using alcohol and other symbolic food offering as substitutes for the required contaminated offerings is a local tradition and does not necessarily represent other practices. For a related example, see Tingley, *Celestial Realms*, 2012, pp. 98-9.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.114, no.49.

John Huntington, et. al., *The Circle of Bliss: Buddhist Meditational Art*, Los Angeles, 2003, pp.354-355, no.102.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

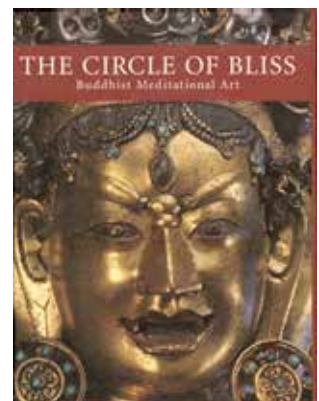
The Circle of Bliss: Buddhist Meditational Art Los Angeles County Museum October 05, 2003-January 04, 2004 and The Columbus Museum of Art, February 06-May 09, 2004.

Provenance:

Spink & Son Ltd., London, 1990s



Buddhist Art from Tibet, Mongolia and China, Monasterios y lamas del Tibet



The Circle of Bliss: Buddhist Meditational Art



104

STATUETTE DE DAKINI EN BOIS MONTÉ SUR SOCLE ET MANDORLE EN ALLIAGE DE CUIVRE DORÉ

NÉPAL, VERS XVII^E SIÈCLE

Himalayan Art Resources item no. 205052

12.5 cm (4 7/8 in.) high

€8,000 - 12,000

A WOOD FIGURE OF A DAKINI MOUNTED TO A GILT COPPER ALLOY BASE AND AUREOLE
NEPAL, CIRCA 17TH CENTURY

尼泊爾 約十七世紀 木雕空行母像嵌銅鎏金座及背光

This figure depicts one of the four Yoginis that reside within the center of either Chakrasamvara or Vajravahni's mandalas: blue Dakini, green Lama, red Khandaroha, or yellow Rupini. Adorned by a flaming mandorla reflecting Nepalese designs from the Late Malla period, this retinue figure most likely occupied a sculptural mandala dedicated to Chakrasamvara and his female consort.

See an earlier Tibetan copper alloy of the same retinue figure, sold at Bonhams, New York, 14 March 2016, lot 8, together with a similarly parcel-gilded figure of Naro Dakini with strong Nepalese characteristics in the Rubin Museum of Art (C.2005.16.47; HAR 65470).

Provenance:

Ashencaen and Leonov, London, 2000s



105

105

**TANGKA À FOND NOIR REPRÉSENTANT LES OFFRANDES
DE TORMA**

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205088

Image (sight): 57.3 x 37 cm (22 1/2 x 14 5/8 in.);

Framed and glazed: 71.5 x 49.5 cm (28 1/8 x 19 1/2 in.)

€3,000 - 5,000

A BLACK GROUND THANGKA OF TORMA OFFERINGS
TIBET, 18TH CENTURY

西藏 十八世紀 朵瑪供施黑唐卡

This elaborate thangka (*kangdze*) depicts a torma offering in gold and gradated red pigment accompanied by various ritual objects and a retinue of wild animals, including a makara-faced dragon floating above a bed of clouds within the painting's upper register.

Based on its iconography, the present work likely decorated the wall of a *gonkhang*, or a protector chapel, in possible dedication to a form of Paldhen Lhamo known as Magzor Gyalpo. Compare the composition of the following work to a painting in the Rubin Museum of Art (F1998.10.2; HAR 639), and another offering painting illustrated on black ground (HAR 4304).

Provenance:

Ashencaen and Leonov, London, 2000s



106

**COUPE CRÂNIENNE KAPALA ET MANDALA À OFFRANDES
EN ALLIAGE DU CUIVRE**

TIBET, VERS XVIII^E SIÈCLE

Himalayan Art Resources item no. 205084

The skull kapala 17 cm (6 3/4 in.) long; the stand 24 cm (9 1/2 in.) high, 27 cm (10 5/8 in.) wide

€10,000 - 15,000

A SKULL AND COPPER ALLOY INNER OFFERING KAPALA
MANDALA

TIBET, CIRCA 18TH CENTURY

西藏 約十八世紀 銅質蓋座嘎巴拉碗

The practice associated with the inner offering mandala is a powerful tantric meditation involving purifying one's own defilements through the image of cutting off one's own head, making a bowl from the skull, and then drinking one's own blood and flesh. Related to the deities Chakrasamvara and Vajravarahi, purifying rituals are meant to prepare the practitioner for the transformative meditations of the completion stage of this tantric practice.

The *kapala* which sits above a triangular base represents the skull-cup and the inner mandala within. The flat lid on top outlines the framework of the ninefold mandala format, articulated with the seed syllables written in both Tibetan and Chinese and of which are related

to Vajravarahi and Chakrasamvara. The base here is covered in a turbulent arrangement of mountainlike crags and wavelike forms with two hanging banners on either side inscribed with mantras. The triangular base holding the skull-cup depicts flames emerging in concentric rays with outward facing heads at each of the three points. Compare to another *kapala* in the Essen collection which shows banners and a triangular base with three severed heads (Essen, *Die Gotter de Himalaya*, 1989, p. 271, no. 172) and another in the Ethnographic Museum, Zurich, (Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p.253, no. 317).

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.114, no.47.

John Huntington, et. al., *The Circle of Bliss: Buddhist Meditational Art*, Los Angeles, 2003, pp.358-359, no.104.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

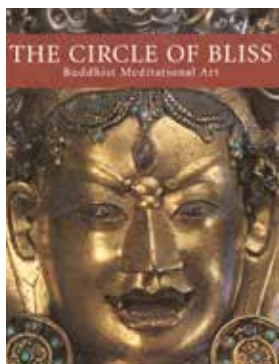
The Circle of Bliss: Buddhist Meditational Art Los Angeles County Museum October 05, 2003-January 04, 2004 and The Columbus Museum of Art, February 06-May 09, 2004.

Provenance:

Acquired in Geneva in 1980s



*Buddhist Art from Tibet,
Mongolia and China, Monasterios
y lamas del Tibet*



*The Circle of Bliss: Buddhist
Meditational Art*





107

**BANNIÈRE EN SOIE PEINTE REPRÉSENTANT L'OFFRANDE
POUR SHADBHUJA MAHAKALA ET BEGTSE CHEN**

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205059

The embroidery: 337 x 65 cm (132 5/8 x 25 5/8 in.);

With mounts: 359 x 89 cm (141 3/8 x 35 1/8 in.)

€3,000 - 5,000

A PAINTED SILK BANNER OFFERING FOR SHADBHUJA MAHAKALA
AND BEGTSE CHEN

TIBET, 19TH CENTURY

西藏 十八/十九世紀 彩繪絹本供獻六臂大黑天及大紅司命主掛幅

This impressive and superbly drawn banner was created as Wrathful Offerings (*kangdze*) to Shadbhuja Mahakala and Beg Tse Chen. At the center of all the wrathful implements, vestments, and attire that are special to both wrathful deities is a *torma* offering and substances in three skull bowls at the base of Mt. Meru surrounded by horseshoe-shaped body of water. Located directly above is a row of offering goddesses presenting special tributes sheltered beneath a curtain of wrathful faces suspended by entrails held in the teeth of dried skulls. The lower register contains a host of horses, goats, yaks, wild dogs, bears, tigers, leopards, lions, snow lions, and ogres.

These types of paintings would Commonly hung in the smaller protector temples of monasteries, these types of paintings represented tailored offerings to specific deities. Compare with a closely related example in the Rubin Museum of Art (HAR 877).

Provenance:

Ashencaen and Leonov, London, 2000s



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STATUETTE DE VAJRADHAKA EN ALLIAGE DE CUIVRE DORÉ

DYNASTIE QING, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205031

10 cm (4 in.) high

€5,000 - 8,000

A GILT COPPER ALLOY FIGURE OF VAJRADHAKA
QING DYNASTY, 18TH CENTURY

清 十八世紀 銅鑲金能食金剛像

Vajradhaka is a purification deity originating from the Chakrasamvara cycle of tantras. Tilting his head back, he opens his gaping mouth to receive sesame seeds which fall through his body and into an incense pot containing burning coals. The rising smoke produced from these offerings is intended to clear the defilements of the practitioner, purifying them of all accumulated sins. Compare with an 18th century example sold at Bonhams, New York, 13 September 2011, lot 1069.

Provenance:

Spink & Son Ltd., London, 1990s

109

**PAIRE DE CUILLÈRES À TISONNIER DE RITUEL DE
L'OFFRANDE DU FEU EN ACIER DAMASQUINÉ OR**

TIBET ORIENTAL, DERGÉ, VERS XVIII^e/XVIII^e SIÈCLE

Himalayan Art Resources item no. 205012

79 cm (31 1/8 in.) and 68.5 cm (27 in.) high

€4,000 - 6,000

A PAIR OF GOLD DAMASCENED STEEL RITUAL FIRE-OFFERING
LADELS

EASTERN TIBET, DERGE, CIRCA 17TH/18TH CENTURY

藏東 更慶鎮 約十七/十八世紀 鋼鍍金火供勺一對

These ladles would have been used in tandem to make offerings during a homa ceremony to the fire god, Agni. The round ladle scooped up melted butter which would have then been poured into the square ladle and offered through the spout onto the flames. The silver and gold inlay shows the fine quality of metalwork of the period and closely relates to another pair sold at Christie's, New York, 18 September 2013, lot 350 and an earlier set in the Metropolitan Museum of Art, New York (1993.477.1.2 and 1993.477.1.1a, b).

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 122, no. 69.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s





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**PLAT D'OFFRANDE RITUEL ET SON TRÉPIED EN ACIER
DAMASQUINÉ OR ET ARGENT**

TIBET ORIENTAL, XVE/XVIE SIÈCLE

Himalayan Art Resources item no. 205027

The basin: 50 cm (19 3/4 in.) diam.;

With stand: 67 cm (26 3/8 in.) high

€15,000 - 20,000

A GOLD AND SILVER DAMASCENED STEEL RITUAL OFFERING
DISH AND TRIPOD STAND
EASTERN TIBET, 15TH/16TH CENTURY

藏東 十五/十六世紀 鋼鍍金銀供盤及三足供架

Such refined metalwork with damascened silver and gold inlays such as this tripod draws association to the famed Chinese workshops of the early Ming dynasty and the foundries of Derge in eastern Tibet. The large flaming scroll along the exterior of the basin suggests that this object was used in fire-offering rituals relating to the Hindu fire god Agni. Tibetan fire rituals were used as a swift conduit between the worshipper and deity, with smoke acting as a means of purifying the obstructions to one's spiritual path.

Published:

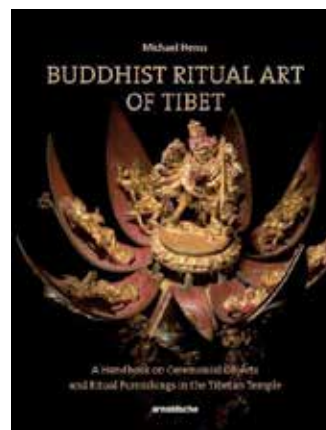
Michael Henss, *Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple*, Stuttgart, 2020, p. 267, no. 342.

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August 2010.

Provenance:

Nagel, Stuttgart, 8 November 2011, lot 1348.
Astamangala, Amsterdam, 2000s



Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple



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BANNIÈRE DE TEMPLE EN SOIE PEINTE

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205058

213 x 127 cm (83 7/8 x 50 in.)

€4,000 - 6,000

A PAINTED SILK TEMPLE BANNER

TIBET, 19TH CENTURY

西藏 十九/二十世紀 彩繪絲綢掛幅

This silk banner consists of two illustrations, one depicting Garuda in a downward descent over an offering bowl containing the five human senses and another of a dog with black fur.

Based on the juxtaposition of these two images, this silk banner is likely connected to the worship of Mahakala as a tutelary deity. For example, see another temple banner with closely related imagery dedicated to Mahakala, sold at Bonhams, New York, 15-25 March 2022, lot 391.

Provenance:

Rossi and Rossi, London, 2000s



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**GRAND PLAT D'OFFRANDE RITUEL EN FER DAMASQUINÉ
ARGENT ET CUIVRE**

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205026

47.5 cm (18 3/4 in.) diam.

€4,000 - 6,000

A LARGE SILVER AND COPPER DAMASCENED IRON RITUAL
OFFERING DISH
TIBET, 17TH CENTURY

西藏 十七世紀 鐵鏤銀銅供盤

Conjuring charnel ground scenes by the alternating arrangement of silver and copper skulls on the outer rim, this impressively large dish likely contained banquet offerings for a gonkhang, or a small chapel dedicated to the ritual pacification of wrathful protector deities (*Dharmapalas*).

Its attribution to Eastern Tibet is possible, given that the kingdom of Derge was well-known for damascening iron. Although not of the same shape, another dish with a footrim bears worthwhile comparison for its similar use of charnel ground imagery at the exterior of the rim (HAR 66778).

Published:

Natalie Bazin, *Rituels tibétains: Visions secrètes du Vème Dalai Lama*, Paris, 2002, p. 167, no. 142.

Exhibited:

Rituels tibétains: Visions secrètes du Vème Dalai Lama, Musée Guimet, Paris, 6 November 2002 - 24 February 2003.

Provenance:

Christie's, New York, 17 October 2001, lot 132



*Rituels tibétains: Visions secrètes
du Vème Dalai Lama*,

113

TRÉPIED RITUEL EN FER DAMASQUINÉ ARGENT ET OR

TIBET ORIENTAL, DERGÉ, XVE/XVII^E SIÈCLE

Himalayan Art Resources item no. 205044

98 cm (38 5/8 in.) high

€30,000 - 50,000

A SILVER AND GOLD DAMASCENED IRON RITUAL TRIPOD STAND
EASTERN TIBET, DERGE, 15TH/16TH CENTURY

藏東 更慶鎮 十五/十六世紀 鐵鍍金銀三足供架

Tripod stands such as these had a multitude of purposes, as the illustrations in the Gold Manuscript from the Fournier Collection in *The Secret Visions of the Great Fifth Dalai Lama* reveal. The images depict tripods of this kind holding *torma* offerings, *bumpas*, *kapalas*, and in some cases show implements balanced on top of one another. Clearly used for tantric rituals and empowerment ceremonies, this tripod stand favors a style closely associated to the Ming court.

Like other iron implements included in this sale in the damascened style of Eastern Tibet, the entire surface of the legs are covered in gold and silver inlays of scrolling foliate designs. The upper rim which would have held the offerings in place is trimmed in a geometric motif, while churning waves define the ends of the three cabriole legs. Wrathful faces are inlaid along the edges of the legs with the tops surmounted by three silver skull-heads, all of which indicate a conflated Tibeto-Chinese style.

Tripod stands of this kind are known as early as the 9th/10th centuries as indicated from a painting from Dunhuang. Their use in ritual offerings is documented in paintings, as seen in a 14th-century painting of Amitabha which shows in the lower right corner the eight auspicious symbols atop tripods with a kneeling donor figure to the side (HAR 60680). Another iron and damascened tripod is illustrated in Thurman & Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, fig. 66.

Published:

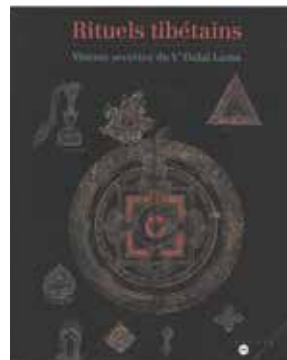
Natalie Bazin, *Rituels tibétains: Visions secrètes du Vème Dalai Lama*, Paris, 2002, p. 167, no. 141.

Exhibited:

Rituels tibétains: Visions secrètes du Vème Dalai Lama, Musée Guimet, Paris, 6 November 2002 - 24 February 2003.

Provenance:

Christie's, New York, 17 October 2001, lot 131.



Rituels tibétains: Visions secrètes du Vème Dalai Lama,





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**MIROIR D'ORACLE EN LAITON DORÉ ORNÉ D'ARGENT SUR
SOCLE EN BOIS POLYCHROME**

BOURIATIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205020

44.4 cm (17 1/2 in.) high overall;

Mirror: 24.1 cm (9 1/2 in.) diam.

€4,000 - 6,000

A GILT BRASS SILVER-APPLIED ORACLE MIRROR ON A
POLYCHROME WOOD STAND
BURIATIA, 19TH CENTURY

布里亞特 十九世紀 銅鑲金飾銀護法鏡連木雕加彩底座

Mirrors such as these were used by Tibetan oracles in divination practices. Often presented at the center of these mirrors are seed syllables, or mystical sounds symbolizing the origin or causation of things. Cast in silver here is the sound for, 'HUM,' designed to invoke the principles of the enlightened mind.

There are notable parallels between Tibetan oracles and Siberian shamans, particularly in their similar use of mirrors for divination. Buriat shamans wear copper plates with reflective surfaces called *toli*, which correspond to mirrors worn by Tibetan oracle priest around the chest (see Spink, *Art of Buriatia*, 1996, p. 546).

Published:

Spink & Son Ltd., *Art of Buriatia: Buddhist icons from Southern Siberia*, London 1996, p.46, no.47.

Provenance:

Spink & Son Ltd., London, 1996



115

**TANGKA REPRÉSENTANT L'ATTENDANT DE PEHAR GYALPO
(NECHUNG CHOGYAL)**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205095

Image: 72.5 x 52.5 cm (28 1/2 x 20 5/8 in.)

€10,000 - 15,000

A THANGKA OF PEHAR GYALPO'S ATTENDANT (NECHUNG
CHOGYAL)

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 白哈爾侍從唐卡

Padmasambhava is flanked by two lamas in yellow pandita hats of the Gelugpa order with Hayagriva and Maitreya in the upper corners. The five aspects of Peihar Gyalpo surround the Nechung Chogyal while various monks and attendants occupy the landscape in the painting's midground.

Peihar rose to prominence during the reign of the Fifth Dalai Lama, who elevated the deity's status from a Worldly Protector to that of principal protector deity within the Gelupa sect. In turn, Nechung Chogyal was recognised as the state's oracle. Thangkas that feature Nechung Chogyal in his peaceful human form are rare. A sculpture of this representation is preserved in the Potala Palace (HAR 9064) depicting his more common form with red skin (HAR 12547) with slight variations in his held attributes. Also, compare with early colored photograph of an Oracle in South-eastern Tibet in 1936 holding the same attributes (see Henss, *Buddhist Ritual Art of Tibet*: , Stuttgart, 2020, p. 219, no. 275.)

Provenance:

Ashencaen and Leonov, London, 2000s



**MIROIR D'ORACLE EN ACIER ET ARGENT REPOUSSÉ
PARTIELLEMENT DORÉ**

TIBET, XVIIIÉ/XIXE SIÈCLE

Himalayan Art Resources item no. 205019

27.5 cm (10 7/8 in.) diam.

€20,000 - 30,000

A STEEL AND PARCEL GILT SILVER-REPOUSSÉ ORACLE MIRROR
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 鋼及局部銀鍍金錘揲護法鏡

Oracle mirrors such as the one presented here are used for divination rituals, meant to recognize ultimate truth and portend of future events. The actual rituals and the associated iconography still remain rather vague, though it seems it originates from early indigenous Central Asian practices which became popular during the 17th century under the government supported cult of the Nechung State Oracle.

Consisting of silver and gilt repoussé, the mirror here is adorned with two severed skulls and two severed heads each separated by ritual weapons including the *danda*, the battle axe, the flaming sword, and noose. The top presents a six-jeweled cintamani flanked by a lotus and skull-cup. The bottom shows an offering of a *kapala* holding the five sense organs (eyes, ears, nose, tongue, heart) surrounded on either side by *kapalas* each on three-sided bases. Depicting the two skulls and two severed motifs along a repoussé border is another oracle mirror (see HAR 34370).

Published:

Deborah Ashencaen and Gennady Leonov, *Mirror of Mind: Art of Vajrayana Buddhism*, Spink & Sons Ltd., London, 1995, front cover, no. 1.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 111, no. 37.

Published:

Michael Henss, *Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple*, Stuttgart, 2020, p. 231, no. 290.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

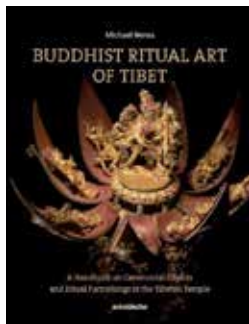
Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Spink & Sons Ltd., London, 1995



Mirror of Mind: Art of Vajrayana Buddhism, Spink & Sons Ltd.,



Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"





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**CHAPEAU D'ORACLE DE NECHUNG EN PAPIER-MÂCHÉ,
BOIS ET FOURRURE**

TIBET OU MONGOLIE, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205016

48.5 cm (19 1/8 in.) high

€10,000 - 15,000

A PAPIER-MÂCHÉ, WOOD AND FUR NECHUNG ORACLE HAT
TIBET OR MONGOLIA, 18TH/19TH CENTURY

西藏或蒙古 十八/十九世紀 紙塑木雕飾毛皮乃瓊護法冠

This cymbal-shaped hat depicts the wrathful visage of Mahakala emerging from a double tetrahedron teeming with grinning skulls, spotted snakes, and tormented, severed heads. The dome is surmounted by a skull and vajra finial. In Vajrayana Buddhist iconography, riding hats designed with a wide brim were typically worn by worldly protector deities such as Pehar, Dorje Shugden, Dorje Legpa, and Damchen Garwa Nagpo.

See other hats with similarly wide, circular brims and tantric motifs, two of which are located in the British Museum (As1906,1226.43 & As1933,0508.57; HAR 33894 & 33895).

Provenance:

Paul Morse, Himalayan Antiques, Ipswich, USA



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**MIROIR D'ORACLE EN ACIER ET ALLIAGE DE CUIVRE
REPOUSSÉ ET DORÉ**

TIBET, XIXE SIÈCLE

Inset with turquoise and coral;

Himalayan Art Resources item no. 205021

27 cm (10 5/8 in.) diam.

€20,000 - 30,000

A STEEL AND GILT COPPER ALLOY REPOUSSÉ ORACLE MIRROR
TIBET, 19TH CENTURY

西藏 十九世紀 鋼及銅鑲金錘揲嵌寶護法鏡

An oracle mirror is used in the tantric practice of divination to make forecasts of future events. At center is the seed syllable for Amitabha 'hrih' surrounded by a thin gilded border of filigree and further decorated by a band of swirling foliate designs. At the top is a depiction of the three jewels - the buddha, the dharma, and the sangha - surrounded by ornaments of coral and turquoise representing the four noble truths. The bottom is decorated with a skull-cup which rests on three heads. See further examples of gilded oracle mirrors with semi-precious stone inlays which sold at Sotheby's New York, 20 March 2013, lot 257 and another at Christie's, New York, 18 September 2002, lot 104.

Published:

Deborah Ashencaen and Gennady Leonov, *Visions of Perfect Worlds: Buddhist Art from the Himalayas*, Spink & Son Ltd., London, 1999, p. 77, no. 45.

Robert Thurman and David Weldon, *Sacred Symbols - The Ritual Art of Tibet*, New York, 24 March - 3 April 1999, p. 101, no. 45.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 110, no. 35.

Natalie Bazin, *Rituels tibétains: Visions secrètes du Ve Dalai Lama*, Paris, Musée national des Arts asiatiques-Guimet, 2002, p. 139, cat. no. 149.

Exhibited:

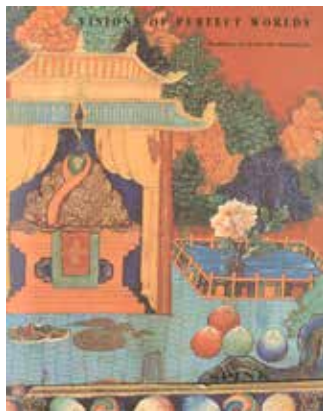
Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Rituels tibétains: Visions secrètes du Ve Dalai Lama, Paris, Musée national des Arts asiatiques-Guimet November 2002-February 2003.

Provenance:

Spink & Son Ltd., London, 1999

Christie's, New York, 25 March 2004, lot 78



Visions of Perfect Worlds: Buddhist Art from the Himalayas,



Sacred Symbols - The Ritual Art of Tibet, New York, Monasterios y lamas del Tibet,



Rituels tibétains: Visions secrètes du Ve Dalai Lama,





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**CHAPEAU D'ORACLE DE NECHUNG EN SOIE BRODÉE ORNÉ
DE TÊTE DE MORT EN ARGENT ET OR**

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205015

32.5 cm (12 3/4 in.) high

€10,000 - 15,000

AN EMBROIDERED SILK AND APPLIQUÉ NECHUNG ORACLE'S HAT
WITH APPLIED SILVER AND GILT FLAMING SKULLS
TIBET, 19TH CENTURY

西藏 十九世紀 鍛繡飾金銀嵌寶骷髏乃瓊護法冠

Depicted with the wrathful eyes of Mahakala, a row of silver Chitipati skulls inset with turquoise, and black satin embellished with auspicious motifs, and ruyi clouds, this hat or crown would have been worn by a Tibetan Buddhist oracle.

Compare with a later example in the Indianapolis Museum of Art, Newfields (76.249.1), another in the British Museum (1980.Q.203), and a third paired with a complete uniform in the Drathang Monastery (HAR 55623).

Provenance:

Astamanagala Gallery, Amsterdam, 2000s



120

**COURONNE RITUELLE POLYCHROME AVEC FLEURON EN
FORME DE VAJRA EN ALLIAGE DE CUIVRE DORÉ ET COTON
TRESSÉ**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205076

The crown: 31 cm (12 1/4 in.) high

€3,000 - 5,000

A POLYCHROMED RITUAL CROWN WITH BRAIDED COTTON
AND GILT COPPER ALLOY VAJRA FINIAL
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪銅鑲金金剛杵式鈕法冠

This quatre-lobed crown depicts five wrathful heads, each enclosed within a golden, flaming roundel. Obscuring the eyes is a braided fringe (*tomra*) designed to protect spirits from the powerful gaze of the *chödpa* (the person performing the *chöd*).

Compare with a closely related tathagata crown in the Ethnographic Museum of Zurich (Henss *Buddhist Ritual Art of Tibet*, p. 411, no. 563) that also retains an imitation coiffure and finial.

Provenance:

Ashencaen and Leonov, London, 2000s



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STATUETTE D'AMITAYUS EN ALLIAGE DE CUIVRE DORÉ

TIBET, VERS XVII^E SIÈCLE

Himalayan Art Resources item no. 205029

12.5 cm (4 7/8 in.) high

€4,000 - 6,000

A GILT COPPER ALLOY FIGURE OF AMITAYUS
TIBET, CIRCA 16TH CENTURY

西藏 約十六世紀 銅鑲金無量壽佛像

Amitayus, the princely Bodhisattva of Infinite Light, sits cross-legged in *dhyanasana* on a wide-petal lotus base with a riverine pattern etched around the lower rim. His bare torso is adorned by large insets of turquoise while a voluminous lower garment falls elegantly over his legs and onto the base. Lastly, a diadem framed by small blossoms crowns his forehead and chignon. See another example that shares a type of wide lotus petal and a similar arrangement of jewelry, sold at Sotheby's, New York, 21 March 2019, lot 938.

Provenance:

Bonhams, London, 5 November 2014, lot 228.



122

COURONNE RITUELLE POLYCHROME À DÉCOR DE BOUDDHAS DES CINQ DIRECTIONS

TIBET, VERS XVIII^E SIÈCLE

Himalayan Art Resources item no. 205090

Each leaf 18 cm (7 1/8 in.) x 9.5 cm (3 3/4 in.)

€3,000 - 5,000

A POLYCHROMED RITUAL CROWN WITH THE FIVE PRESIDING BOUDDHAS

TIBET, CIRCA 18TH CENTURY

西藏 約十八世紀 彩繪五方佛法冠

This five petal crown represents the Five Tathagatas, or Buddhas of the Five Directions: Amitabha, Vairocana, Akshobhya, Ratnasambhava and Amoghasiddhi. Worn during ritual empowerments that transmute defilements into purity, the crown symbolizes the practitioner as a pure and perfect being in a likeness akin to the Buddha.

Believed to have derived from wooden blade-shaped lobes from India, as indicated on a late 7th or early 8th century stone sculpture of Vajrapani (Huntington & Bangdel, *Circle of Bliss*, 2003, no. 52), the five-fold floral crown became a standard motif in the 13th and 14th centuries in Tibet. The earliest known iteration of this type appears on a preserved lobe dated to the 12th/13th century in the Metropolitan Museum of Art, New York (1997.152).

Provenance:

Ashencaen and Leonov, London, 2000s



123

EMBLÈME DE CHITIPATI EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205017

51 cm (20 1/8 in.) high

€10,000 - 15,000

A GILT COPPER ALLOY REPOUSSÉ CHITIPATI EMBLEM
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 銅鑲金錘揲屍陀林主法器

This striking object which depicts flames spewing forth from the barred fangs of a skull face with a stylized trishula crowning the top, makes up part of a ceremonial staff. Another similar staff depicts the skeleton headed finial connected to the shaft (see Yixi, *Quintessence of Returning Tibetan Cultural Relics from Oversea (Sculpture)*, 2012, pp. 128-9). Weapons such as these were depicted as implements held by wrathful protectors. The skeleton face would have served as a reminder of the inevitability of death, and the finial trident, as a means of destroying the three poisons of passion, aggression and ignorance.

Provenance:

Estate of M. Koeren (acquired in Asia during travels between 1950-63)
Acquire from Luc Cammoot, Brussels, 2003

**TÊTE DE TRIDENT (TRISHULA) RITUEL EN ARGENT ET ACIER
PARTIELLEMENT DORÉ ET INCRUSTÉ D'ARGENT**

TIBET ORIENTAL, XVIIE/XVIIIÈ SIÈCLE

Himalayan Art Resources item no. 205004

50 cm (19 3/4 in.) high

€6,000 - 8,000

A SILVER AND PARCEL-GILT AND SILVER-INLAID STEEL RITUAL
TRIDENT HEAD (TRISHULA)

EASTERN TIBET, 17TH/18TH CENTURY

藏東 十七/十八世紀 銀及局部鎏金鋼錯銀三叉戟

The trishula has early origins related to concepts of trinity within the Vedic traditions and was the quintessential implement held by the god Shiva. In tantric Buddhism, it became linked as the magical weapon of Padmasambhava, illustrated in the crook of his left arm as a trident topped staff in his most iconic form as Guru Rinpoche.

Trishula such as the one presented here, were first manufactured in the Tibetan style court ateliers of the early Ming emperors in China, and have a distinct style which includes gold overlay and inlay. Compare to a five-pointed fire flaming trishula which is partially gilt with golden overlays and a skull connecting the handle and prongs illustrated in Henss, *Buddhist Ritual Art of Tibet*, 2020, fig. 220. Similar examples can also be found in the Musée Guimet, Paris, (MA 5918), Sotheby's, New York, 22 March 1989, lot 252 and Christie's, Paris, 13 June 2013, lot 54.

Published:

Francois Pannier, *La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident*, Paris, 2004, p. 68, no. 36.

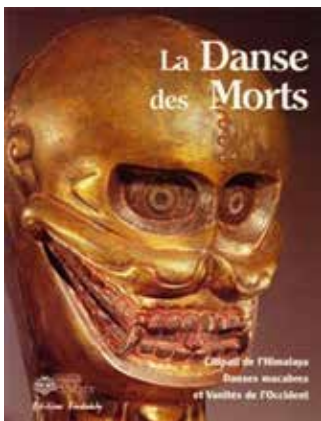
Exhibited:

La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident, Galerie le Toit du Monde, Paris, 15 September – 30 October 2004.

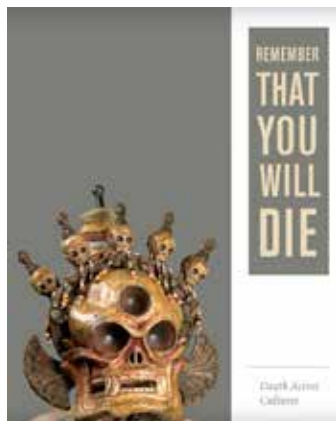
Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Spink & Son Ltd., London, 1990s



La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident



Remember That You Will Die,



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POINTE DE LANCE RITUELLE EN FER DAMASQUINÉ OR ET ARGENT

TIBET ORIENTAL, DERGÉ, VERS XVII^E SIÈCLE

Himalayan Art Resources item no. 205002

67 cm (26 3/8 in.) high

€5,000 - 8,000

A GOLD AND SILVER DAMASCENED IRON RITUAL SPEAR HEAD
EASTERN TIBET, DERGE, CIRCA 16TH CENTURY

藏東 更慶鎮 約十六世紀 鐵鏤金銀矛

This spear (*Mdung Rtse*) was an implement utilized by oracles, possibly for a ceremony or ritual. The blade has two flat sides with a medial ridge and rounded tip. Gold damascened decorations of flames are finely engraved into the blade. At the bottom of the spear is a circular rimmed base.

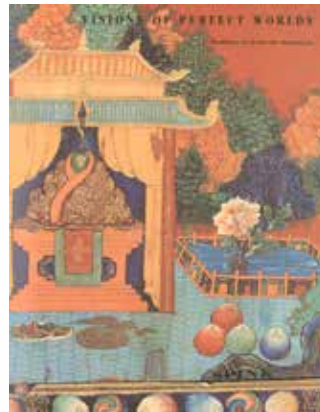
Stylistically, the flame motifs on the blades, compare with an example sold in Christie's, New York, 29 September 2020, lot 10 and an example in The Metropolitan Museum of Art (2001.180) and Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p. 217, nos. 272 and 273.

Published:

Deborah Ashencaen and Gennady Leonov, *Visions of Perfect Worlds: Buddhist Art from the Himalayas*, Spink & Son Ltd., London, 1999 p. 69, no. 39.

Provenance:

Spink & Son Ltd., London, 1999



Visions of Perfect Worlds: Buddhist Art from the Himalayas,



126

STATUETTE DE VAJRAVARAHI EN PIERRE NOIRE
TIBET, VERS XIVE SIÈCLE

Himalayan Art Resources item no. 205051
8 cm (3 1/8 in.) high

€4,000 - 6,000

A BLACK STONE FIGURE OF VAJRAVARAHI
TIBET, CIRCA 14TH CENTURY

西藏 約十四世紀 黑石雕金剛亥母像

This stone figure of Vajravarahi comes from a long tradition of portable carvings that were brought to Tibet by Indian missionaries, Tibetan pilgrims, and monks fleeing the Muslim invasion. In terms of style, its utilization of black stone and incising of the flaming mandorla are largely derived from Late Pala period and Western Tibetan sculptures.

For example, see the lotus petal designs of a Western Tibetan brass image depicting Chandra Vajrapani, published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, pp. 176-7, no. 32E, as well as several Indian carvings of Vajravarahi and Vajrayogini in black stone, published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 1, 2001, pp. 388-9, nos. 125B-E.

Provenance:

Ashencaen and Leonov, London, 2000s

127

BÂTON RITUEL EN FER DAMASQUINÉ ARGENT (KHATVANGA)

TIBET ORIENTAL, DERGÉ, XVE SIÈCLE

Himalayan Art Resources item no. 205010

44 cm (17 3/8 in.) high

€50,000 - 80,000

A SILVER DAMASCENED IRON RITUAL STAFF (KHATVANGA)
EASTERN TIBET, DERGE, 15TH CENTURY

藏東 更慶鎮 十五世紀 鐵鍍銀喀章嘎天杖

This ancient ritual staff, known as a *khatvanga*, appeared in Hindu practices as early as the Gupta period (4th–6th century), and was incorporated into Vajrayana Buddhism no later than the 8th century. In Tantric Buddhism, the *khatvangas* considered the essence of Chakrasamvara, while also being associated with other Buddhist masters and protectors, including Padmasambhava, Mahakala, Hayagriva, and the dakini. It often serves in iconography to represent the opposite-gendered counterpart of a transformational deity (*yidam*) holding it. For example, as the principal attribute of Vajravarahi, the *khatvangas* always cast in the crook of her left arm, signifying her male counterpart Samvara (see a Pala period brass figure of Vajravarahi sold at Bonhams, New York, 16 March 2021, lot 305). Standalone *khatvangas*, such as the present lot, are typically used in empowerment rituals. Larger ones could also be placed on an altar and worshipped as sacred images (Henss, *Buddhist Ritual Art of Tibet*, 2020, p. 182).

The present *khatvanga* is at once a remarkable piece of art and a ceremonial object of symbolic significance. Covered with brilliantly damascened silver spirals, its long octagonal shaft symbolizes the Eight-Fold Path to enlightenment. The shaft is surmounted by an exquisite "thousand-petaled" lotus, below a finely modeled double-vajra (*visvavajra*). Above them, a long-life vase supports three stacked heads – the first freshly severed, the second decaying, and the third a skull. Each of the three finely detailed heads allude to the *khatvanga*'s power to destroy the Three Poisons: desire, aversion, and ignorance. The staff is finished with a five-pronged half-vajra on each of the two ends, symbolizing the Five Wisdoms.

Compare to a closely related 15th-century *khatvanga* of identical size, published in Huntington et. al., *The Circle of Bliss: Buddhist Meditational Art*, 2003, pp.358-59, no.104 and another in the British Museum (Ramos *Tantra*, 2020, p. 132, fig. 93). The overall design and workmanship are also consistent with imperial ritual staffs from the Yongle period (1402-24); see a Yongle-marked *khatvanga*, damascened with both gold and silver, preserved at the Metropolitan Museum of Art, New York (fig. 2; 2015.500.6.28), and another silver-inlaid Yongle example at the Bodhimanda Foundation, Netherlands (V-232). Also see Christie's, New York, 21 March 2000, lot 106, and 22 March 1999, lot 108.

Provenance:

Suzi Lebasi, Tasmania, 2000s







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STATUETTE DE SIMHAMUKHA EN PAPIER-MÂCHÉ PEINT
MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205094

The figure 46 cm (18 1/8 in.) high;

With stand: 56 cm (22 1/8 in.) high

€6,000 - 8,000

A LARGE PAINTED PAPIER-MÂCHÉ FIGURE OF SIMHAMUKHA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪紙塑獅面空行母像

Identified by her ferocious lion head, Simhamukha dances atop a naked, supine figure in *ardhaparyankasana*. She raises a *kartrika* (chopper knife) with her right hand while holding a *kapala* (skull cup) in her left. A garland of severed heads and a red tiger skin, draw the viewer's attention to her prominent crown of skulls, wild mane, and flaming eyebrows.

Simhamukha is both an important retinue deity of the Chakrasamavara tantra, and a *yidam* (meditational deity) in her own right. In the Nyingma school of Tibetan Buddhism, she is revered as a manifestation of its founder, Padmasambhava. Compare with a Mongolian example in silver, sold at Bonhams, New York, 11 September 2011, lot 1085.

Provenance:

Suzi Lebas, Tasmania, 2000s

PURBHA RITUEL ET SOCLE EN BOIS SCULPTÉ POLYCHROME

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205007

*The phurba: 100 cm (39 3/8 in.) high;**With stand: 113 cm (44 1/2 in.) high***€3,000 - 5,000**A CARVED WOOD POLYCHROME RITUAL PURBHA AND STAND
TIBET, 19TH CENTURY

西藏 十九世紀 木雕加彩普巴杵連座

This painted wood phurba is a ritual dagger designed to subdue evil demons. Used in spirit subduing rituals, the triple-sided blade of this three-faced dagger represents the deity Vajrakila, whose lower half mimics the body of the implement itself. Surmounted by a vajra, the vertical arrangement of the three heads is feature more commonly on ritual clubs, or *khatvanga*, to symbolize both the attainment of clear light reality and the mastery over the three poisons: passion, aggression, and ignorance.

Compare the following work's faceted sections and decorative motifs with a set of three phurbus in the Triay Collection (see Spink, *Body, Speech and Mind*, 1998, p. 79, no. 48)

Provenance:

Ashencaen and Leonov, London, 2000s



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PURBHA EN LAITON ET FER

TIBET, XIIIE/XIIIE SIÈCLE

Himalayan Art Resources item no. 205039

30 cm (11 3/4 in.) high

€15,000 - 20,000

A BRASS AND IRON PURBHA

TIBET, 12TH/13TH CENTURY

西藏 十二/十三世紀 銅柄天鐵刀普巴杵

The powerful magical dagger is a ritual implement meant with its triple blade to cut through the three poisons of ignorance, desire, and hatred. The blade which issues from a makara mouth is surmounted by two woven knots between which is a faceted shaft. Crowning the top are three wrathful faces.

Compare with a closely related example sold at Christie's, New York, 22 March 2011, lot 387. Also compare the facial treatment of the three faces above the woven knot with other wrathful deities including an Achala, a dakini and a Heruka, from the same period sold at Bonhams, New York, 14 Mar 2016, lot 7 and 8, and Bonhams, New York, 16 Mar 2015, lot 12.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 103, no. 21.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



Monasterios y lamas del Tibet,
Madrid, Fundación "La Caixa"



Verso



Front

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**STATUETTE D'HAYAGRIVA EN ALLIAGE DE CUIVRE REPOUSSÉ
ET DORÉ POLYCHROME**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205038

47.9 cm (18 7/8 in.) high

€10,000 - 15,000

A POLYCHROMED GILT COPPER ALLOY REPOUSSÉ FIGURE OF
HAYAGRIVA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 銅鑲金錘揲加彩馬頭明王像

This figure is known as the Secret Accomplishment form of Hayagriva, who is recognized by the three horse heads protruding from his flaming hair. After receiving direct instruction from Padmasambhava in a dream, Shangpa Kagyu Lama Kyergangpa (1154-1217) disseminated this form of Hayagriva throughout Tibet, where his iconography was later practiced in all of the schools of Tibetan Buddhism.

Compare a six-armed Hayagriva in the Jacques Marchais Museum published in Lipton & Ragnubs, *Treasure of Tibetan Art*, New York, Oxford, 1996, p. 111, no. 47, and a Mahakala attributed to the Dolonnor workshop from The Maitri Collection of Indian, Himalayan & Southeast Asian Art, sold at Bonhams, New York, 20 March 2018, lot 3215.

Provenance:

Sebastian Barbagallo, London, 1980s





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EPÉE RITUELLE EN ACIER DAMASQUINÉ OR ET ARGENT

TIBET, XVE/XVIE SIÈCLE

Himalayan Art Resources item no. 205022

64 cm (25 1/4 in.) high

€10,000 - 15,000

A GOLD AND SILVER DAMASCENED STEEL RITUAL SWORD

TIBET, 15TH/16TH CENTURY

西藏 十五/十六世紀 鋼鍍金銀法劍

The flaming sword is a destructive and protective weapon symbolizing wisdom's transformative power to cut through ignorance. As a means of representing and attaining transcendence, this magical weapon at once deconstructs attachments to self, thereby transmuting conflict into wisdom. Like many tantric implements, its origins lay in Vedic mythologies, though once adopted into Vajrayana practice, it became largely associated with the discerning mind and wisdom practices of the bodhisattva Manjushri.

The Tibetan artist's masterful iron smithing is on full display through the nuanced treatment of this sword, as the alternating application of gold and silver draws the viewer's attention towards the vajra finial located at the handle and the fiery edges of the hilt. Compare its dense, flaming design with the damascened gold of a ritual spear, illustrated in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, fig. 273.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 101, no. 16.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



**STATUETTE DE VAJRABHAIRAVA (EKAVIRA) EN TERRE CUITE
ET BOIS POLYCHROME**

TIBET, XVIIIÉ/XIXE SIÈCLE

Himalayan Art Resources item no. 205035

47 cm (18 1/2 in.) high

€20,000 - 30,000

A POLYCHROME TERRACOTTA AND WOOD FIGURE OF
VAJRABHAIRAVA (EKAVIRA)
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 彩陶木雕怖畏金剛像

When Yama, Lord of Death, was ravaging Tibet, the people invoked Manjushri for help. He assumed the form of Yamantaka (Conqueror of Death - also known as Vajrabhairava) and subdued Yama, making the latter a Regent of Hell. As the deputy of Manjushri, Vajrabhairava is known as the "discerning protector". In the Sakya tradition he is counted among the four main tantric deities along with Hevajra, Guhyasamaja and Chakrasamvara.

Depictions of this solitary aspect of Vajrabhairava Ekavira, without a consort, are less common. An earlier example in polychrome wood in the Virginia Museum of Fine Arts (93.13A.00) dated to the 15th century, demonstrates the active tradition of creating deities in different media.

Also compare to a bronze figure in the Hermitage Museum (HAR 31408) and another bronze with similar polychrome decoration in the Royal Ontario Museum (HAR 77546). Also compare with a related thangka of similar representation of Ekavira (HAR 59016).

A close comparison can be found in a painted clay (terracotta) figure of Ekajata Rakshasi in the British Museum (Ramos *Tantra*, 2020, p. 160, fig. 116), both figures are of superior modeling with similar ornamentation and prominent flaming brows.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 94-5, no. 3.

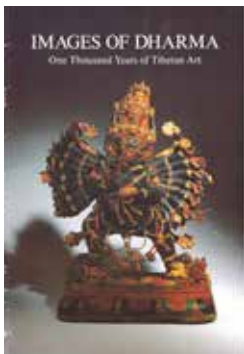
Gennady Leonov, *Images of Dharma: One Thousand Years of Tibetan Art*, Spink & Sons, Ltd., 1991, no. 18.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1991



Images of Dharma: One Thousand Years of Tibetan Art, Spink & Sons, Ltd.,



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"





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PURBHA DE VAJRAKILA EN LAITON

TIBET, XIVE SIÈCLE

Himalayan Art Resources item no. 205041

28.5 cm (11 1/4 in.) high

€8,000 - 12,000

A BRASS PURBHA OF VAJRAKILA

TIBET, 14TH CENTURY

西藏 十四世紀 銅普巴金剛杵

The apex of this purbha depicts the meditational deity Vajrakila in his physically manifested form. In a clever twofold representation, he raises a miniature purbha, or a triple-edged stake, to his heart while transforming the lower part of his torso into the very object he holds in his principal pair of hands. Based on its modelling, this purbha would have either demarcated the sacred boundaries of a sculptural mandala or been placed within a shrine of worship.

Dated to the 14th century, but modelled in a different manner, is another brass purbha depicting Vajrakila as both a deity and ritual implement in the Tibet Museum – Fondation Alain Bordier in Gruyères, Switzerland (ABR 007).

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.103, no.24.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"

135

PURBHA EN LAITON ET FER AJOURÉ

TIBET, XIII^E SIÈCLE

Himalayan Art Resources item no. 205040

47.5 cm (18 3/4 in.) high

€20,000 - 30,000

A LARGE BRASS AND IRON RETICULATED PURBHA
TIBET, 13TH CENTURY

西藏 十三世紀 銅鏤空柄天鐵刀普巴杵

According to myth, the cult of the phurba and Vajrakila were introduced into Tibet by Padmasambhava, the legendary teacher and founder of the Nyingma school, during the 8th century to subdue hostile forces. Extraordinary tales of magic are associated with these triple-sided stakes as a means of severing harmful emotions such as hatred and aggression by transmuting them at the blade tip. As the pommel is also employed in ritual blessings, the phurba is regarded as a spiritual implement rather than a physical weapon.

The present work, comprising a single tier of three-faces and an openwork vajra grip flanked by threaded knots on either side, shares its configuration and material with another purbha in the Tibet Museum – Fondation Alain Bordier in Gruyères, Switzerland (von Schroeder, *Art sacrée du Tibet*, 2013, p. 222, no. 117).

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 103, no. 23.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"





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STATUETTE DE TARA EN LAITON

TIBET, VERS XIVE SIÈCLE

Himalayan Art Resources item no. 205055

15.5 cm (6 1/8 in.) high

€5,000 - 8,000

A BRASS FIGURE OF TARA
TIBET, CIRCA 14TH CENTURY

西藏 約十四世紀 度母銅像

This sculpture depicts the goddess Green Tara (*Syamātara*), who is popularly worshipped in Tibet for her vow to free all devotees of suffering inflicted by the endless cycle of death and rebirth. Testifying to her supreme compassion and agency, she is described in mythological accounts emerging from the tears of Avalokiteshvara, the bodhisattva of compassion who also weeps for all sentient beings.

Compare with two images depicting Vairocana and Manjushri, both published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 2, 2001, pp. 1182-3, nos. 318B & D. Also see an image of Green Tara stylistically dated to the 14th century, sold at Bonhams, New York, 14 March 2016, lot 9.

Provenance:

Blythe Road Auction, London, 2000s



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STATUETTE DE VAJRVARAHI EN BOIS POLYCHROME

TIBET, XIIIÈ SIÈCLE

Himalayan Art Resources item no. 205053

11.5 cm (4 1/2 in.) high

€4,000 - 6,000

A POLYCHROME WOOD FIGURE OF VAJRVARAHI
TIBET, 13TH CENTURY

西藏 十三世紀 木雕加彩金剛亥母像

In early Buddhist figural art, wood was a popular material for shrines and devotional images due to its greater plasticity and portability compared to stone and bronze. As a consequence of its weaker durability, however, very few sculptures in wood survive to this day, making this image of Vajravarahi a rare example for its medium. A Nepalese stone figure of Vajravarahi of slightly earlier dating, which was donated to the Cleveland Museum of Art by the art dealer Claude de Marteau (1966.144), shares a similar composition and rendering of spirit with the following work.

Provenance:

Ashencaen and Leonov, London, 2000s



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SOCLE DE PURBHA EN FER DAMASQUINÉ OR ET ARGENT

TIBET ORIENTAL, DERGÉ, XVE SIÈCLE

Himalayan Art Resources item no. 205083

Purbha: 21.5 cm (8 1/2 in.) high;

Stand 12 cm (4 3/4 in.) high

€5,000 - 8,000

A GOLD AND SILVER DAMASCENED IRON PURBHA STAND
EASTERN TIBET, DERGE, 15TH CENTURY

藏東 更慶鎮 十五世紀 鐵鍍金銀普巴杵座

This wrought iron box, which was used as stand for a phurba (a ritual dagger), is emblazoned with gold and silver inlays. The upper lid depicts three severed heads in silver while the upper and lower rims are bordered by skulls connected by scrolling, golden entrails. A wide band of dancing flames in gold runs along each side of the stand. This style of metalwork is consistent with Tibetan ritual objects that were informed by imperial designs of the early Ming dynasty (c. 15th century), as exemplified by an altar *kapala* illustrated in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, fig. 322. Also compare with a later example in the Fondation Alain Bordier (von Schroder, *Art sacré du Tibet*, 2013, p. 225, no. 120).

Published:

Robert Thurman and David Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, p. 124, no. 56.

Natalie Bazin, *Rituels tibétains: Visions secrètes du Vème Dalai Lama*, Paris, 2002, p. 158, no. 125.

Exhibited:

Rituels tibétains: Visions secrètes du Vème Dalai Lama, Musée Guimet, Paris, 6 November 2002 - 24 February 2003.

Provenance:

Spink & Son Ltd., London, 1990s



*Rituels tibétains:
Visions secrètes du
Vème Dalai Lama*,
Musée Guimet



*Sacred Symbols:
The Ritual Art of
Tibet*



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VARJA EN ACIER INCRUSTÉ D'OR ET DE CUIVRE

TIBET, XIIE/XIII E SIÈCLE

Himalayan Art Resources item no. 205087

19.5 cm (7 5/8 in.) high

€3,000 - 5,000

A GOLD AND COPPER INLAID STEEL VAJRA
TIBET, 12TH/13TH CENTURY

西藏 十二/十三世紀 鋼錯金錯紅銅金剛杵

The *vajra*, or *dorje*, is the quintessential symbol of tantrism, signifying the 'diamond vehicle' or Vajrayana Buddhist path. The Sanskrit term means, 'the hard or mighty one,' while its name in Tibetan translates to, 'the lord of stones,' both of which underscore the indestructible, immovable, immutable qualities of the enlightened mind.

This double pronged item – a mirror of each of its sides – is an early form of the implement represented with gold and copper inlay. Another 12th century example, which sold at Sotheby's, New York, 17 March 2015, lot 1041, shares many of its decorative features with the following work. Also compare with another in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p. 40, no 27.

Provenance:

Spink & Son Ltd., London, 1990s



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STATUETTE D'AVALOKITESHVARA SHADAKSHARI EN ALLIAGE DE CUIVRE

TIBET OCCIDENTAL, XIVE SIÈCLE

Himalayan Art Resources item no. 205054

21 cm (8 1/4 in.) high

€5,000 - 8,000

A COPPER ALLOY FIGURE OF AVALOKITESHVARA SHADAKSHARI
WEST TIBET, 14TH CENTURY

西藏西 十四世紀 四臂觀音菩薩銅像

This figure depicts Avalokiteshvara as the personification of the mantra, *om mani padme hum* ('hail to the jewel in the lotus'), whose six syllables represent the seeds of the six realms in the great cosmic wheel. This ubiquitous Tibetan mantra is thought to contain the essence of the bodhisattva Avalokiteshvara as the Lord of Compassion.

Several closely related examples of Shadakshari Avalokiteshvara from western Tibet can be found in museums, including one in the Brooklyn Museum, New York (79.259.2) and another in the Tibet Museum – Fondation Alain Bordier in Gruyères, Switzerland (ABS 025). Also compare the facial features, crown type, and earrings to a western Tibetan figure of Vairochana, published in Rhie and Thurman, *Wisdom Embodied*, 1991, p. 347, no. 140.

Provenance:

Blythe Road Auctions, London, 2000s



141

STUPA EN LAITON

TIBET, VERS XIVE SIÈCLE

Inset with turquoise;

Himalayan Art Resources item no. 205006

33 cm (13 in.) high

€10,000 - 15,000

A BRASS STUPA

TIBET, CIRCA 14TH CENTURY

西藏 約十四世紀 銅嵌寶佛塔

A symbol considered to be both sacred and precious, the stupa represents the body, speech, and mind of the Buddha. Starting from the base, each section represents the upward transformation of each of the five elements: earth, water, fire, wind, and space, rising into a realm of enlightenment. The earth is represented by the lotus petals with the bell-shaped body which rises to a platform signifying water. The spire represents fire and consists of thirteen tapering rings which sits above a turquoise-inset parasol, implying wind. At the apex sits a lotus bud finial, adorned with decorative sashes, representing space.

This type of stupa in Tibet is known as a kadam chorten and is an interpretation of the eastern Indian model that was brought to Tibet in the 11th century by the great teacher Atisha (982-1054). For other examples of this stupa type, see one sold at Christie's, New York, 19 September 2000, lot 117.

Published:

Deborah Ashencaen and Gennady Leonov, *Body, Speech and Mind: Buddhist Art from Tibet, Mongolia and China*, Spink & Son Ltd, London, 1998, p. 69, no. 36.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 132, no. 70.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Sons Ltd., London, 1998



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STUPA COMMÉMORATIF AVEC QUATRE HIÉRARCHES SAKYA EN LAITON

TIBET CENTRAL, XVE SIÈCLE

Himalayan Art Resources item no. 12189

51 cm (20 1/8 in.) high

€70,000 - 90,000

A BRASS COMMEMORATIVE STUPA WITH FOUR SAKYA
HIERARCHS

CENTRAL TIBET, 15TH CENTURY

藏中 十五世紀 銅四薩迦祖師佛塔

Derived from ancient Indic burial mounds erected for important leaders, and often housing reputed relics of the Buddha, stupas are central to Buddhist worship and pilgrimage. Bronze models of stupas are also objects of worship, with grander examples, such as the present work, frequently containing physical relics of important monastic leaders, whose consecrated remains continue to bless their surroundings.

This commanding stupa follows an overall design typical of Tibetan chortens of the 15th century, while incorporating rare and remarkable details making it a unique work. Unlike a popular earlier stupa form (Kadampa stupa), which features a large bell-shaped drum, here the dome is pot-shaped and smaller in size relative to the pedestal. The recessed middle section of the pedestal is decorated with two mythical animals on each of the four sides, with each animal encircled within a quatrefoil medallion separated by scrolling foliage pillars. The square stepped base rises to a round lotus platform supporting four sculptural lama portraits, accommodated within a separately cast dome. While it is common to see a single image of a deity or teacher in high relief within a niche on a stupa dome, the current design, housing four

standalone images within a chapel, is extremely rare. Each faces one of the four cardinal directions. The exterior of the dome is exquisitely decorated with drapery and beaded chains, surmounted by a harmika and thirteen tapered discs, representing the thirteen stages in the pursuit of Buddhahood. The crowning element is an elaborate openwork parasol decorated with a ring of flaming jewels, below a humble finial in the shape of an auspicious water pot.

The treatment of the four figures within the dome is consistent with a group of 15th-16th century portrait bronzes cast in the Tsang style of Central Tibet, mostly depicting accomplished lamas of the Sakya school (for examples of this group, see Bonhams, New York, 14 March 2017, lots 3256 & 3270; and 19 March 2018, lot 3031). Most sculptures from this group were created using a brassy alloy which was not gilt, and embellished with incised floral and cloud patterns on the surface. Similar to the four figures within the present stupa, teachers from this group often wear an inner monastic robe over a sleeveless shirt, with a meditation cloak draped over their often stout silhouettes. Moreover, the plump and squarish petals of the lotus pedestals underneath each lama are closely related to a Sakya lineage set sold at Bonhams, New York, 14 March 2017, lot 3262. Derived from an early-Ming Chinese style, petals of the larger, single lotus platform supporting the lamas are also typical of the period (cf. Bonhams, New York, 14 March 2017, lot 3273).

The present work compares favorably to a smaller, 15th-century stupa, with similar openwork parasol, pot-shaped dome, and a tall stepped pedestal, preserved at the Los Angeles County Museum of Art (M.82.200.3, fig.1). Also see a related stupa of similar size and overall style, but without a chapel, sold at Christie's, New York, 18 September 2002, lot 122.

Provenance:

Laszlo Bene

Sotheby's, New York, 26 March 2003, lot 51



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STUPA DU MAHAPARINIRVANA EN LAITON

TIBET, VERS XIII^E SIÈCLE

Inset with turquoise;

Himalayan Art Resources item no. 205014

54.1 cm (21 1/4 in.) high

€20,000 - 30,000

A BRASS MAHAPARINIRVANA STUPA

TIBET, CIRCA 13TH CENTURY

西藏 約十三世紀 銅嵌寶大涅槃塔

The stupa is the earliest form of the Buddha image, initially constructed to commemorate the major events in the historical life of the Buddha Shakyamuni. The Indian Buddhist tradition of stupa construction developed into a widespread practice of relic worship, which eventually resulted in the creation of portable objects. During the 3rd century BCE, the emperor Ashoka of the Maurya dynasty divided up the Buddha's relics and built 84,000 stupas throughout India in an acknowledgement of the Buddha's omnipresence.

This stupa is closely associated with the earliest form known as the Kadampa style. The bell-shaped design and wide leaf lotus petals make reference to northeast Indian models from the Pala period. However, the shape of the parasol, which has been surmounted by a pendant finial and inset with turquoise, is a unique Tibetan adaptation. A close example of this style is illustrated in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, no. 57.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 123, no. 71.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"





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ÉPÉE RITUELLE EN BOIS LAQUÉ D'OR AVEC INSCRIPTION

TIBET, XVIII/XIXE SIÈCLE

Himalayan Art Resources item no. 205024

44.5 cm (17 1/2 in.) high

€4,000 - 6,000

AN INSCRIBED GILT LACQUERED WOOD RITUAL SWORD

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 漆金木劍

The tapered blade, emerging from the mouth of a *makara* guard and *vajra* handle, is inscribed with golden mantras on both sides below a flaming tip. In a similar function to wisdom swords forged from metal, swords carved from wood were designed to medically counteract the poisons, both of a physical and metaphysical nature, that afflicted the body and mind of a Buddhist practitioner.

For a closely related example paired with shield, also made of wood, in the Bodhimanda Foundation (see Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p. 216, no. 271.)

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.101, no.14.

Natalie Bazin, *Rituels tibétains: Visions secrètes du Vème Dalai Lama*, Paris, 2002, p.147, no.107.

Exhibited:

Rituels tibétains: Visions secrètes du Vème Dalai Lama, Musée Guimet, Paris, 6 November 2002 - 24 February 2003.

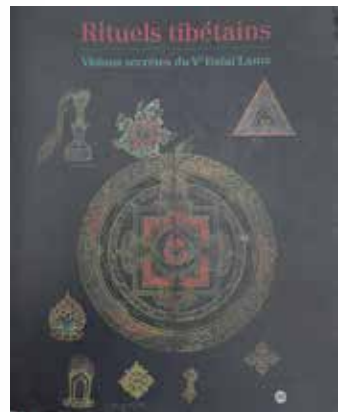
Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"



Rituels tibétains: Visions secrètes du Ve Dalai Lama,



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STATUETTE D'ACHALA EN ALLIAGE DE CUIVRE INCRUSTÉ DE CUIVRE

TIBET, XIIE/XIII E SIÈCLE

Himalayan Art Resources item no. 205048

7 cm (2 3/4 in.) high

€15,000 - 20,000

A COPPER INLAID COPPER ALLOY FIGURE OF ACHALA
TIBET, 12TH/13TH CENTURY

西藏 十二/十三世紀 銅錯紅銅不動明王像

Brandishing a sword above his head while extending his left index finger in a threatening gesture (*tarjani mudra*), Achala serves as the meditational deity (*vidam*) who protects the practitioner's mind from negative forces while cutting through the veil of ignorance. He tramples the elephant-headed deity Ganesha underfoot, who is represented here as the Creator of Obstacles. The Kadam, founded by Atisha (982-1054), popularized this standing form, which was succeeded by a kneeling form promulgated by the Sakya, come the 14th century.

Despite its diminutive scale, this bronze retains a lustrous, chocolate-brown patina richly embellished with inset turquoise and inlaid copper. See a larger Tibetan image of Chandra Vajrapani with similarly tall hair and stocky yet well-balanced proportions, published in von Schroeder, *Indo-Tibetan Bronzes*, 1981, p. 468, no. 128A. Also compare an earlier Pala period bronze of Vajrapani with a similar dwarfish physique and spiral-patterned tiger skin, sold at Bonhams, New York, 13 March 2017, lot 3064.

Provenance:

Spink & Son Ltd., London, 1990s



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STATUETTE DE VAJRAVARAHI EN ARGENT ET ALLIAGE DE CUIVRE PARTIELLEMENT DORÉ

INDE DU NORD-EST, ÉPOQUE PALA, VERS XIE SIÈCLE
7 cm (2 3/4 in.) high

€10,000 - 15,000

A SILVER AND PARCEL GILT COPPER ALLOY FIGURE OF VAJRAVARAHI
NORTHEASTERN INDIA, PALA PERIOD, CIRCA 11TH CENTURY

印度東北部 帕拉時期 約十一世紀 銀及局部銅鑲金金剛亥母像

This intimate casting of Vajravarahi, the Diamond Sow, can be identified by the boar's head protruding from the right side of her face. The staff nestled in the crook of her left arm stands in as a representation of her male consort, Samvara, the tutelary deity emerging from the Chakrasamvara cycle of Tantras. Depicted here as a solitary figure, Vajravarahi embodies the nondual and supremely enlightened form that yogic teachers strive to manifest within themselves.

Although small in scale, the bronze's crisp modelling, replete with silver-inlaid jewelry and gilded features, are elements consistent with high quality images produced during the Pala period. For example, see two northeast Indian bronzes in the Tsuglakang Temple, Lhasa (published in von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 1, 2001, pp. 286 & 294-5, nos. 94B & 98C-D; HAR 57141 & 57146).

Provenance:

Ashencaen and Leonov, London, 2000s



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STATUETTE DE VAJRAVARAHI EN ALLIAGE DE CUIVRE

TIBET, XIIE/XIIIE SIÈCLE
Himalayan Art Resources item no. 205047
11 cm (4 3/8 in.) high

€4,000 - 6,000

A COPPER ALLOY FIGURE OF VAJRAVARAHI
TIBET, 12TH/13TH CENTURY

西藏 十二/十三世紀 金剛亥母銅像

Vajravarahi is regarded as the most important female meditational deity (yidam) in Tibetan Buddhism. Dancing on a corpse representing the human ego, She brandishes a flaying knife (*kartika*) above her head while holding a skull cup (*kapala*) in her left hand. A plinth in the shape of a three-sided tetrahedron elevates the composition, recalling the sacred mandala abode from which she emerges in 12th and 13th century images. For instance, see a thangka depicting Vajravarahi's mandala and a bronze figure with similarly rendered eyes and nose (HAR 101337 & 85137).

Provenance:

Ashencaen and Leonov, London, 2000s



148

COUTEAU RITUEL (KARTRIKA) EN FER DAMASQUINÉ OR

TIBET ORIENTAL, DERGÉ, XVE/XVIE SIÈCLE

Himalayan Art Resources item no. 205011

31 cm (12 1/4 in.) high

€2,000 - 3,000

A GOLD DAMASCENED IRON RITUAL FLYING KNIFE (KARTRIKA)
EASTERN TIBET, DERGE, 15TH/16TH CENTURY

藏東 更慶鎮 十五/十六世紀 銅鍍金鉞刀

As a quintessential attribute to wrathful tantric deities, the *kartrika*, symbolizes the power to sever obstacles and cut through ignorance and delusion. Typically constructed of a vajra finial, a handle and a bladed which descends from the mouth of a makara, signifying the tantric methodology of the union of wisdom and skillful means. Another damascened example with script across the blade is illustrated on HAR 88430.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.100, no.12.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



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TANGKA REPRÉSENTANT CHINTAMANI HAYAGRIVA

TIBET ORIENTAL, MONASTÈRE DE MINDROLLING, XIXE SIÈCLE

Distemper on cloth with red handprints verso;

Himalayan Art Resources item no. 205057

Image: 47 x 59 cm (18 1/2 x 23 1/4 in.);

With mounts: 72 x 120 cm (28 3/8 x 47 1/4 in.)

€5,000 - 8,000

A THANGKA OF CHINTAMANI HAYAGRIVA

EASTERN TIBET, MINDROLLING MONASTERY, 19TH CENTURY

藏東 敏珠林寺 十九世紀 馬頭明王唐卡

The red-skinned deity with two arms holding a ritual chopper and skull bowl embraces his consort trampling multiple figures on a golden disced lotus platform. The surrounding simple landscape is populated by four Nyingma masters at the top and various retinue deities on the sides and lower section.

Several representations of Hayagriva appearing this basic form are known and the consort can appear red in colour and sometimes blue. One specific form of the deity is known as Hayagriva-Vajravarahi Chintamani (*ta pag yi shin nor bu*, the Wish-fulfilling Jewel, Horse-Necked One and Vajra Sow). This principal meditational deity was practiced by the famous 19th century teacher Shabkar (1781-1851) of Eastern Tibet. Compare with an example on HAR 53160.

Provenance:

Spink & Son Ltd., London, 1990s



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**STATUETTE DE HAYAGRIVA EN ARGENT ET ALLIAGE DE
CUIVRE DORÉ**

TIBET, VERS XVIIIE SIÈCLE

Himalayan Art Resources item no. 205049

10 cm (4 in.) high

€30,000 - 50,000

A SILVER AND GILT COPPER ALLOY FIGURE OF HAYAGRIVA
TIBET, CIRCA 17TH CENTURY

西藏 約十七世紀 銅嵌實銀手杖馬頭明王像

This elaborate gilt-bronze represents a meditational deity (*vidam*) rarely seen in Tibetan sculpture known as Black Hayagriva, identified by the horse's head emerging behind the crown and notably, for his layered silk robe. Remarkable for its liveliness and depth of composition, this figure was likely intended to be placed within a gau, or a shrine inside a home or temple for personal worship.

Due to its individualized rendering, this Hayagriva falls into a category of gilt-bronzes that do not follow a homogenous artistic tradition and as a consequence, comparable examples are often dated conservatively to later periods. That being said, certain stylistic elements, such as the flaming mandorla and the manner in which the trampled figures nearly spill over the edge of the base, point to a 17th century dating. See a possibly earlier gold figure of Yamantaka, sold at Christie's, New York, 15 March 2016, lot 246, together with a larger 17th-century image of Chakrasamvara from the Claude de Marteau Collection, sold at Bonhams, Paris, 4 October 2022, lot 36. A close comparison can also be seen in a larger Raktayamari in the British Museum (Ramos *Tantra*, 2020, p. 1135, fig. 96) that is dominated by turquoise inlay, similar treatment of the lotus petals, and the figure brandishes a silver shaft club. Also compare the incised *visvavajra* located at the base of the figure, which relates closely to a 17th century portrait image depicting the Fifth Sharmapa in gilt-silver, sold at Bonhams, Hong Kong, 30 November 2022, lot 1017. As for attribution, Hayagriva's fluttering shirtsleeves, the compressed treatment of his stomach, the shallow relief of his robe, and the wide, archaic style of the lotus petals correlate to Eastern Tibetan images. This is further supported by the use of silver for Hayagriva's weapons, as the foundries of the Derge Kingdom were highly sought after for their skill in metalwork. Compare with a small gilt-bronze of Kubera with large turquoise insets (published in Berger *Mongolia: The Legacy of Chinggis Khan*, 1995, p. 233, no. 77). Lastly, see an image of King Gesar with similar shirtsleeves, sold at Bonhams, New York, 13 March 2017, lot 3094, together with a portrait image of Gampopa with archaic lotus petal designs and clothing in shallow relief, sold at Bonhams, New York, 14 March 2017, lot 3226.

Provenance:

Ashencaen and Leonov, London, 2000s





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STATUETTE DE VISHNU SUR GARUDA EN ALLIAGE DE CUIVRE

NÉPAL, VERS XIVE SIÈCLE

Himalayan Art Resources item no. 205034

8.2 cm (3 1/4 in.) high

€3,000 - 5,000

A COPPER ALLOY FIGURE OF VISHNU ON GARUDA
NEPAL, CIRCA 14TH CENTURY

尼泊爾 約十四世紀 毗濕奴與迦樓羅銅像

The warm, lustrous surface of this small image of Vishnu atop his animal mount Garuda reflects centuries of adoration and ritual handling under a Nepalese devotee, wearing away nearly all its distinguishing features. Compare the following work's rich patina to a Nepalese gilt bronze of Devi from the Claude de Marteau Collection, sold at Bonhams, Paris, 14 June 2022, lot 31.

Provenance:

Ashencaen and Leonov, London, 2000s



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STATUETTE DE VISHVARUPA EN LAITON

NÉPAL, XIXE SIÈCLE

Himalayan Art Resources item no. 205061

20.5 cm (8 1/8 in.) high

€4,000 - 6,000

A BRASS FIGURE OF VISHVARUPA
NEPAL, 19TH CENTURY

尼泊爾 十九世紀 維斯瓦魯帕銅像

This brass figure likely represents the cosmic, universal form of Vishnu as Vishvarupa, accompanied here by his female consort. During the Late Malla period, representations of Hindu and Buddhist deities with a multitude of arms and heads served as visual aids for teachers who sought to clarify the complex systems of esoteric meditational practices to their disciples.

See a stone figure bearing similar attributes but without a consort, published in Grewenig and Rist, eds., *Buddha - 2000 Years of Buddhist Art: 232 Masterpieces*, Völklingen, 2016, pp. 346-7, no. 146, as well as a figure of Chakrasamvara as Vishvarupa Mahasamvara, published in Huntington and Bangdel, *The Circle of Bliss*, 2003, pp. 282-3, no. 77.

Provenance:

Alain Presencer, UK, 2000s



153

TÊTE DE BOUDDHA DIPANKARA EN BOIS SCULPTÉ

NÉPAL, VERS XVE SIÈCLE

Himalayan Art Resources item no. 205091

65 cm (25 5/8 in.) high

€20,000 - 30,000

A LARGE WOOD HEAD OF DIPANKARA BUDDHA
NEPAL, CIRCA 15TH CENTURY

尼泊爾 約十五世紀 木雕然燈佛首

Intimately rendered with downcast eyes and a sweet expression, this larger than life-size wooden head likely represents the Buddha Dipankara, as Nepalese images of the Buddha that preceded Shakyamuni were sometimes constructed without a torso. As noted by Mary Slusser, in Patan Museum Highlights, "The Dipankara Buddha is said to predate the historical Buddha in a world cycle long past and to have foretold his coming. He is sometimes equated with Adibuddha, the "original Buddha."

Many of its sensuous features, including its pointed nose, tall forehead, and heart-shaped profile, reflect the skilled hand of a Newari craftsman from the Early Malla period (13th to 15th centuries). For references, see two gilt bronze Buddhas, one from the Norton Simon Museum (M.1973.2.S) and another sold at Bonhams, Paris, 14 June 2022, lot 33. Lastly, compare a large gilt bronze of Manjuvara in the Cleveland Museum of Art (1964.370).

Provenance:

Precious Treasure, UK, 2000s

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STATUETTE DE LOKESHVARA EN BOIS DE SANTAL

NÉPAL, XI^E/XIII^E SIÈCLE

Himalayan Art Resources item no. 205042

66 cm (26 in.) high

€50,000 - 80,000

A SANDALWOOD FIGURE OF LOKESHVARA

NEPAL, 11TH/13TH CENTURY

尼泊爾 十一/十三世紀 檀香木雕聖觀自在菩薩像

Of the most popular of Buddhist deities represented in Nepal, various forms of Avalokiteshvara are the most common. Origins of the bodhisattva originated in India, but the deity acquired a fervorous cult following in Nepal beginning in the 6th century, precipitating the rendering of the deities in wood, metal and, stone sculpture. The impassioned worship of the deity in the local culture gave rise to a visual syncretism, blending the initial influences of the Gupta dynasty and Pala dynasty into a more distinctive Newar Licchavi style, characterized by their adept woodcarving techniques, as seen here.

Features though of the sculpture also associate it with a c. 7th-century Phagpa Lokeshvara image in Lhasa, perhaps once the tutelary deity of early Buddhist king Songtsen Gampo (d. c. 649 CE). Ian Alsop has shown that this image, legendarily brought to Tibet from Nepal by Songtsen Gampo, became a sacred icon enshrined in the Phagpa Lokeshvara chapel of the Potala (Alsop, "Phagpa Lokeshvara of the Potala", *Orientalism*, April 1990, pp. 51-61). Of the defining features of this 7th century type including the high three-leafed crown, the unusual buns forming lobes on the side of the face, the bell-shaped shaped earrings, this sculpture exhibits all but the styling of the earrings. Moreover, replicas of the original show the body unornamented as illustrated von Schroeder, *Buddhist Sculptures in Tibet*, Vol. 2, 2001, pp. 820-1, nos. 195A-D, whereas this figure is ornamented with a collared necklace.

Nepal and Tibet were closely allied in the 7th century. Tibetans prized Newar craftsmen, employing them to help create their most sacred temple, the Lhasa Jokhang. Superb c. 7th-century woodcarvings created by Newar Licchavi artists can still be seen in situ. As Nepal sits at the crossroads between Tibet and India, it is conceivable that by the 11th/12th century when this sculpture was made, the harmonious contours and ornamental style of the Licchavi period coupled with the iconic features of the Phagpa Lokeshvara were already largely incorporated amidst the local woodworking styles in the Kathmandu Valley.

Provenance:

Sebastian Barbagallo, London, early 1980s



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**COIFFE DE VAJRASATTVA EN CUIVRE ET ARGENT REPOUSSÉ
PARTIELLEMENT DORÉ**

TIBET ORIENTAL, VERS XVIII^E SIÈCLE

Himalayan Art Resources item no. 205092

45 cm (17 3/4 in.) high

€15,000 - 20,000

A COPPER AND PARCEL-GILT SILVER REPOUSSÉ VAJRASATTVA
HEADDRESS

EASTERN TIBET, CIRCA 18TH CENTURY

藏東 約十八世紀 銅及局部銀鑲金錘揲金剛薩埵法冠

This ritual crown would have been worn by a Newari Buddhist priest, called a vajracharya ('master of the vajra'), during ritual practice or while officiating ceremonies. The crown's Buddhas of the Five Directions and its axis mundi vajra finial, Pal notes, "...add a cosmic dimension to the crown; by wearing it the priest himself becomes homologized with the cosmic principle or divine essence." (Art of the Himalayas, New York, 1991, p. 49). Compare with a closely related crown in the Victoria and Albert Museum (Guy, *Indian Temple Sculpture*, London, 2018, p. 59. pl. 59), and another, dated 1864, in the Metropolitan Museum of Art, New York (36.25.2979).

As noted by Huntington (*Circle of Bliss*, p. 227) this, 'very rare and remarkable Tibetan version of the Newar-style headdress is the powerfully produced and deeply articulated version of the classic type (Bonhams, 16 March 2015, lot 4). It displays the usual five Jina Buddhas and Vajrasattva, but their female aspects are present only by implication. In an interesting variation, the "family" or "clan" (kula) symbols of the four Jinas of the four cardinal quadrants of the mandala are depicted in their respective directions: a vajra representing the Vajra family in the east, the jewel of the Ratna family in the south, the lotus of the Dharma (or Padma) family in the west, and the double-vajra (visvavajra) of the Karma clan to the north.'

He further notes that, 'the workmanship of this exquisite headdress strongly suggests the Kham or Amdo area of Eastern Tibet, thus one can conclude that one of the senior teachers in that area also chose the Newar type as a demonstration of his attainment.'

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, 118, no. 58.

John Huntington and Dina Bangdel, *Circle of Bliss*, Los Angeles, 2003, p. 228, no. 61.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

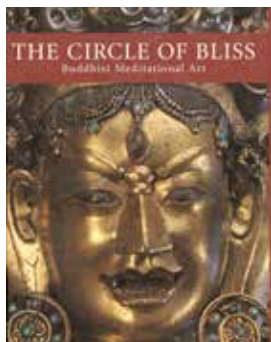
Circle of Bliss, Los Angeles County Museum of Art, 5 October - 31 October, 2003.

Provenance:

Peter Vasquez, London, 1980s



Monasterios y lamas del Tibet,
Madrid, Fundación "La Caixa"



The Circle of Bliss: Buddhist
Meditational Art





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**TANGKA EN SOIE APPLIQUÉE ET BRODÉE REPRÉSENTANT
RAGAVAJRA GANAPATI**

TIBET OU MONGOLIE, VERS XIXE SIÈCLE

With original silk mount and veil.

Himalayan Art Resources item no. 205056

Image: 51 x 38.5 cm (20 1/8 x 15 1/8 in.);

With silks: 86.5 x 65 cm (34 1/8 in. x 25 5/8 in.)

€10,000 - 15,000

A SILK APPLIQUÉ AND EMBROIDERED THANGKA OF RAGAVAJRA
GANAPATI

TIBET OR MONGOLIA, CIRCA 19TH CENTURY

西藏或蒙古 約十九世紀 織錦加緞繡移威象鼻財神金剛愛母唐卡

Introduced into Tibet by the Buddhist teacher Atisha (982-1054) and worshipped in the Revealed Treasure (*Terma*) tradition of the Nyingma school, this unique form of the elephant-headed deity Ganesha is a wealth and power deity known as Ragavajra Ganapati.

This embroidered thangka is eye-catching for its creative depiction of a monkey-headed goddess placing her mouth to Ganapati's phallus while expelling menstrual blood into a skullcup, pushing the boundaries of what is considered taboo to confer esoteric instruction, even by the visual standards of the 18th and 19th centuries. Moreover, the original silk mount with Chinese dragons chasing after a flaming pearl at the lower register speaks to some degree of contact between the monastic tradition that contributed to the making of this thangka and lamas from the Qing dynasty (1644-1911). Compare a painting on cotton depicting the same deities in the Rubin Museum of Art (F1997.13.2; HAR 207).

Provenance:

Ashencaen and Leonov, London, 2000s



157

MOULIN À PRIÈRES EN BOIS PEINT

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205062

147.5 x 60 x 59 cm (58 1/8 x 23 5/8 x 23 1/4 in.)

€8,000 - 12,000

A PAINTED WOOD ENCLOSED PRAYER WHEEL

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木轉經輪櫃

Depicted here is a prayer wheel, the turning of which is practiced in tandem with mantra recitations. The wheel inside is painted in a gesso relief technique and decorated with mantras in lantsa script. Painted on the walls of the pavilion-roofed shrine are depictions of Tsongkapa, the great teacher and founder of the Gelug order. Other images include additional Gelug hierarchs, a standing bodhisattva, Buddhist emblems, flowers, and on the inner part of the door the Kalachakra monogram is depicted. Compare with a closely related example in the Rubing Museum of Art (SC2010.32a-h). This popular style of polychromed furniture is also illustrated on a *torgam* shrine in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, fig. 482.

Provenance:

Christie's, Amsterdam, 31 October 2000, lot 44.





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BÂTON RITUEL EN ACIER DAMASQUINÉ OR

TIBET ORIENTAL, DERGÉ, VERS XVII^E SIÈCLE

Himalayan Art Resources item no. 205003

76 cm (29 7/8 in.) high

€5,000 - 8,000

A GOLD DAMASCENED STEEL RITUAL SKULL CLUB
EASTERN TIBET, DERGE, CIRCA 16TH CENTURY

藏東 更慶鎮 約十六世紀 鋼鍍金骷髏天杖

The long steel shaft is wrapped in golden snakes around a central knot with a dried skull at the top and a *vajra* terminal at the bottom.

As noted by Beer (*Encyclopedia of Tibetan Symbols and Motifs*, 2004, p. 140, "The skull club is a right-hand method weapon of many deities, and symbolizes the cessation or 'death' of karmic predispositions and the ultimate emptiness of all phenomena. As a weapon it terrifies all demons and subjugates all the vicious spirits of the three realms". The skull club is a modification of a *khatvanga*, see lot 127 and also compare with a related example in the JPHY Collection (Henss, *Buddhist Ritual Art of Tibet*, 2020, p. 198, fig. 236) and another in Bazin, *Rituels Tibétains*, 2002, no. 99.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 122, no. 68.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Art Market, 1970s



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"



159

MASQUE DE DIVINITÉ COURROUCÉE EN PAPIER-MÂCHÉ ET MONTURE EN ARGENT

TIBET, XIXE SIÈCLE

Applied yak hair and leather brows and tongue;

Himalayan Art Resources item no. 205064

83 x 50 x 50 cm. (32 5/8 x 19 3/4 x 19 3/4 in.)

€20,000 - 30,000

A POLYCHROME PAPIER-MÂCHÉ AND SILVER MOUNTED MASK OF A WRATHFUL DEITY

TIBET, 19TH CENTURY

西藏 十九世紀 紙塑加彩嵌銀怒相本尊面具

This is one of the most powerful and dramatically rendered masks to appear on the market. Indicative of his skill hand, the artist has imbued a mesmerizing alertness and intensity to the mask's piercing eyes beneath flaming eyebrows emblazoned in gold. There is vary iconography with the buffalo-head that is most commonly associated with Yama, the lord of Death. In the capacity of Vajrabhairava, Yama is a manifestation of Manjushri, the fierce archetype of wisdom's triumph over death, expelling the forces adverse to law and goodness.

Ritual horned masks of similar size and quality can be found in several museums, including the Rubin Museum of Art (C2006.52.10; HAR 65716), the Zanabazar Museum of Fine Arts (HAR 50754), and the Chojin Lama Museum in Ulan Batar, Mongolia (HAR 53076).

Published:

Francois Pannier, *La Danse Des Morts. Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident*, Paris, 2004, p. 38, no. 19.

Exhibited:

La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident, Galerie le Toit du Monde, Paris, 15 September – 30 October 2004.

Masks a art tribal de himalaya, Musee des arts asiatic, Ville de Toulon, 5 April - 31 August 2008

Provenance:

Galerie le Toit du Monde, Paris, early 2000s



La Danse Des Morts. Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident



160

TÊTE DE TRIDENT RITUEL EN FER ARGENTÉ ET LAITON

TIBET ORIENTAL, VERS XVE SIÈCLE

Himalayan Art Resources item no. 205013

78 cm (30 3/4 in.) high

€4,000 - 6,000

A SILVERED IRON AND BRASS RITUAL TRIDENT HEAD
EASTERN TIBET, CIRCA 15TH CENTURY

藏東 約十五世紀 鐵鑲銀飾銅三叉戟

The trident, or three-pronged spear, was one of the earliest ritual implements to be adopted into Buddhism, indicated by its depiction on the stone gateways leading up to the Great Stupa of Sanchi in Central India. Originally one of the many attributes associated with the Hindu god Shiva, the trident was reinterpreted to symbolize the Three Jewels: the Buddha, the Dharma, and the Sangha. As a tantric weapon, the three blade points represent the destruction of the three poisons consisting of passion, aggression, and ignorance.

At the center of the shaft is a highly unusual element of a knot modelled with three brass heads; a skull which sits over the symbol A, a wrathful face which sits over a *visvavajra*, and a bodhisattva who sits over a *kalasha*. Showing a similar curled design at the base of the prongs is a trishula illustrated in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, fig. 221.

Published:

Deborah Ashencaen and Gennady Leonov, *Visions of Perfect Worlds: Buddhist Art from the Himalayas*, Spink & Son Ltd., London, 1999, p. 71, no. 40.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 99, no. 8.

Natalie Bazin, *Rituels tibétains: Visions secrètes du Vème Dalai Lama*, Paris, 2002, p. 144, no. 103.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Rituels tibétains: Visions secrètes du Vème Dalai Lama, Musée Guimet, Paris, 6 November 2002 - 24 February 2003.

Provenance:

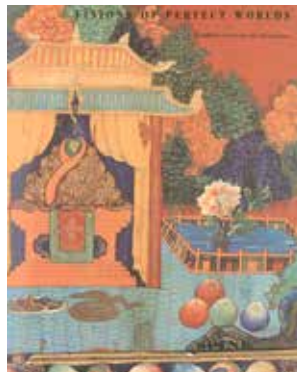
Spink & Son Ltd., London, 1999



Rituels tibétains: Visions secrètes du Vème Dalai Lama



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"



Buddhist Art from the Himalayas, Spink & Son Ltd.,



161

TANGKA EN SOIE APPLIQUÉE REPRÉSENTANT CHITIPATI

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205075

Image: 72.5 X 58 cm (28 1/2 X 22 7/8 in.);

With frame: 84.5 x 70.5 cm (33 1/4 x 27 3/4 in.)

€5,000 - 8,000

A SILK APPLIQUÉ THANGKA OF CHITIPATI

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 織錦屍陀林主唐卡

Dancing in a halo of flames, this embracing skeletal couple serves to exorcise obstacles to enlightenment and highlight the transience of time. Here, the male holds a stick made of a human spine and skull-cup filled with blood. Aside from holding a sheaf of grain, his partner holds a vase in a shape more commonly linked to the Gelugpa tradition of Tibetan Buddhism. Compare this appliqué to an embroidery of the same iconography and subject (see HAR 18404).

Provenance:

Ashencaen and Leonov, London, 2000s

162

COSTUME DE DANSE RITUELLE CHITIPATI AVEC MASQUE EN PAPIER-MÂCHÉ, ROBE ET BOTTES EN SOIE PEINTE ET BRODÉE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205065

Mask: 59 cm (23 1/4 in.) high; robe: 163 x 135 cm (64 1/8 x 53 1/8 in.); boots: 36.4 cm (14 3/8 in.) high.

€40,000 - 60,000

A CHITIPATI RITUAL DANCE COSTUME WITH PAPIER-MÂCHÉ MASK AND PAINTED SILK AND SILK EMBROIDERED GARMENTS AND BOOTS

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪緞繡屍陀林主舞服及靴子配彩繪紙塑面具

Costumes such as these were used during ritual Cham dances, a practice involving narrative reenactments meant to both story tell and invoke deities. Initially originating in Tibet, Cham became a practice that covered large areas of the Himalayas. Held during ceremonial festivities at local monasteries, monks wearing these costumes were understood to be invoking the spirit of the costume they adorned.

Cham costumes were elaborate and consist of large papier-mâché masks, fine silk with appliqué and embroidery, and decorative footwear. Coupled with sounds of gyalg, cymbals and drums these

coordinated dances displayed a dramatic and spirited portrayal of ritual deity invocation. Wearing the chitipati costume would have served to supplicate the protective energies associated with these skeletal beings and provoked reminders of the impermanence of all things.

Considered embodiments of the deity themselves, each element of the costume is thoughtfully designed. The five pointed crown of skeletons and parasol finial surmounting the terrifying gaze and wide gaping mouth of the face is deliberately fearsome. The embroidered silks decorated with severed heads and skulls at the top and a rocky terrain on the hem below with a ritual apron around the waist are layered to exhibit fluttering while in motion. Compare a similar papier-mâché mask with parasol finial illustrated on HAR 53077 and another wrathful deity costume on HAR 53074, both which are from Mongolia.

Published:

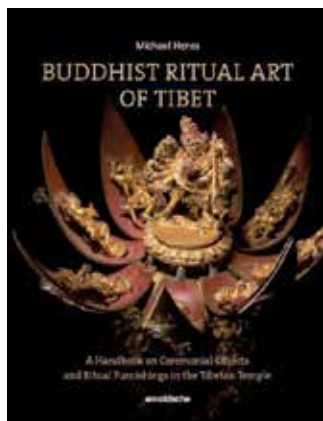
Michael Henss, *Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple*, Stuttgart, 2020, p.427, no. 588. (mask only)

Exhibited:

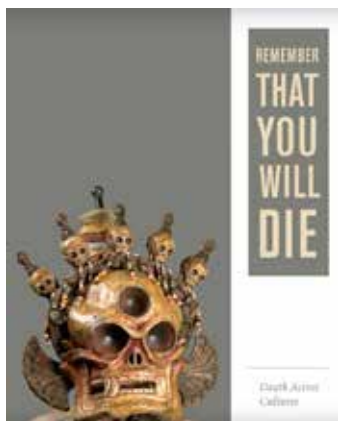
Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Peter Hardt, New York, 2008



Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple,



Buddhist Art from the Himalayas, Spink & Son Ltd., London, 1999, p.71, no. 40.



163

STATUETTE DE CHITIPATI EN PAPIER-MÂCHÉ POLYCHROME
MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205036

61cm (24 in.) high

€15,000 - 20,000

A POLYCHROMED PAPIER-MÂCHÉ FIGURE OF CHITIPATI
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩屍陀林主像

Constructed of papier-mâché and clay, this pair of dancing chitipati evoke the transience of time. Each wears a diadem of five skulls and holds spiritual implements while dancing in an aureole of flames, in a fierce display showing the transitional world between life and death.

As noted by Linrothe, (*Demonic and Divine*, 2004, p. 128. 'historically there were two iconographic traditions of depicting Chitipati in Tibetan art: the Sakya tradition, where the male and female skeletons hold the same attributes in their hands, and the Gelugpa tradition, where the attributes are different. This sculpture clearly belongs to the Gelugpa tradition. Chitipati 'Lord of the funeral pile'; *dur khrod bdag po cam dral* Master of the cemetery - brother and sister), present one of the

most intriguing deities of the Tibetan pantheon. Originally, they were conceived as attendants of the Lord of Death, Yama, and later became independent deities. The symbolism of the happily dancing pair lies deep within the tenets of Buddhist philosophy. They represent the fundamental ideas of the unity of two polarities and of Ultimate Enlightenment, which overcomes the limitations of the sensational world.

A popular subject in Mongolia, the couple are protector deities linked to the *Secret Essence Wheel Tantra* associated with the root *Chakrasamvara Tantra*.

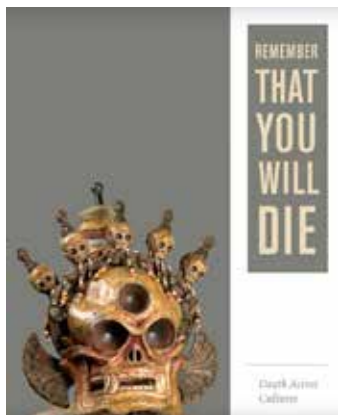
The subject is depicted on masks, thangkas, applique, metal sculpture, and furniture specifically during the 19th century in Mongolia. Other polychrome examples from Mongolia show almost identical iconography including one illustrated on HAR 18444.

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Ashencaen and Leonov, London, 2000s



Buddhist Art from the Himalayas,
Spink & Son Ltd., London, 1999, p.71,
no. 40.



164

MASQUE DE CHITIPATI EN PAPIER-MÂCHÉ POLYCHROME
MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205069

45 cm (17 3/4 in.) high

€8,000 - 12,000

A POLYCHROMED PAPIER-MÂCHÉ CHITIPATI MASK
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩屍陀林主面具

Chitipati skeleton masks are worn during Cham ritual dances: sacred theatrical practices performed as narrative guides to Buddhist teachings. The masks themselves are meant to transform dancers into gods, in a visual display of Buddhist ritual. Chitipati, specifically, as "lord of the charnel ground" are considered retinue figures to other deities and represent the impermanence and emptiness of all phenomena.

Constructed from layers of papier-mâché, the details of are made up of pulverized clay and adhered to the surface and finished with a layer of polychrome. The skull face with five-skulls crown each topped by an emblem is a common feature of chitipati masks. Compare to another 19th century chitipati Mongolian mask illustrated in Berger, *Mongolia: The Legacy of Chinggis Khan*, San Francisco, 1995, p. 154, no. 31.

Published:

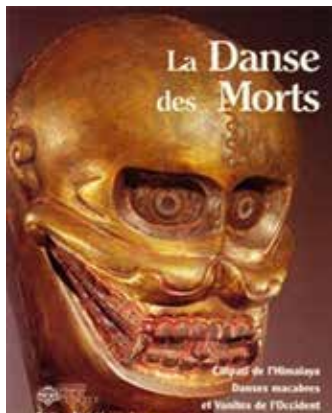
Francois Pannier, *La Danse Des Morts. Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident*, Paris, 2004, p. 70, no. 38.

Exhibited:

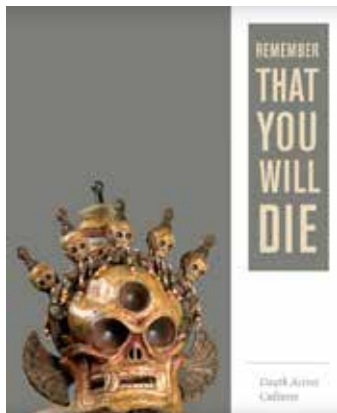
Galerie le Toit du Monde, Paris, 15 September – 30 October 2004
Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Memhet Hassan, Bangkok, 1990s



La Danse Des Morts. Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident



Buddhist Art from the Himalayas, Spink & Son Ltd., London, 1999, p.71, no. 40.





165

DEUX MASQUES TÊTE DE MORT DE LA DANSE DES SQUELETES EN PAPIER-MÂCHÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205074

39 cm (15 3/8 in.), the highest

€3,000 - 5,000

TWO PAPIER-MÂCHÉ SKULL DANCE MASKS
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑骷髏舞面具兩件

These skull masks, which are either undecorated or surmounted by a vajra finial, represent the lower-ranked skeleton dancers that accompany a Chitipati couple.

Chitipati masks were worn during Tibetan ritual dance ceremonies throughout Mongolia and the Himalayas. Their wrathful appearance has parallels to the concept of *memento mori*, acting as reminders of death and the impermanence of all things. Compare to another papier-mâché wearing a five-pointed crown in this sale, see lot 165.

Published:

Francois Pannier, *La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident*, Paris, 2004, p. 125, no. 36.

Exhibited:

La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident, Galerie le Toit du Monde, Paris, 15 September – 30 October 2004.

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August 2010.

Provenance:

Eudale Daltabuit, Barcelona, 1990s



166

MASQUE DE CHITIPATI EN PAPIER-MÂCHÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

With a mounted gilt copper alloy and inset diadem; together with a silk banner.

Himalayan Art Resources item no. 205070

41 cm (16 1/8 in.) high

€6,000 - 8,000

A POLYCHROMED PAPIER-MÂCHÉ CHITIPATI MASK
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩屍陀林主面具

Chitipati masks with a five-skull diadem crown as represented here, were worn during Tibetan ritual dance ceremonies throughout the Himalayas and Mongolia. Their wrathful appearance can be likened to a *memento mori*, acting a reminder of death and the impermanence of all things. Constructed of layers of papier-mâché and decorated with additions of clay pieces, this mask is also elaborated with a gilded band inset with semi-precious stones as the rim of the crown. Compare to another papier-mâché wearing a five-pointed crown in this sale, see lot 164.

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Spink & Son Ltd., London, 1990s



Buddhist Art from the Himalayas,
Spink & Son Ltd., London, 1999, p.71,
no. 40.

**PAIRE DE COSTUMES DE DANSE RITUELLE CHITIPATI AVEC
MASQUES EN MÉTAL BLANC ET ARGENT, ROBES ET BOTTES
EN SOIE BRODÉES**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205063

Masks: 76 cm (29 7/8 in.) and 78 cm (30 3/4 in.) high;

Robes: 143 x 206 cm (56 1/4 x 81 1/8 in.) and 153 x 116 cm (60 1/4 x 45 5/8 in.);

Boots: 34 cm (13 3/8 in.) and 42 cm (16 1/2 in.) high

€80,000 - 120,000

A PAIR OF CHITIPATI RITUAL DANCE COSTUMES WITH WHITE
METAL AND SILVER MASKS AND SILK EMBROIDERED GARMENTS
AND BOOTS

Mongolia, 19th century

蒙古 十九世紀 緞繡屍陀林主舞服及靴子配金屬嵌銀面具兩套

Cham dances, performed at monasteries in Tibet for lay audiences, re-enacted dramatic stories such as the arrival of Tantric Buddhism in Tibet from India and the defeat of demonic forces by mahasiddhas (tantric masters). In the 17th century the Fifth Dalai Lama (known as "The Great Fifth") made Cham a regular public ritual, extolling its power to generate merit for all those watching and, above all, to expel negative hinderances. By the 20th century, Cham was being performed across all major Himalayan monasteries, including those in Tibet, Ladakh, Sikkim, Bhutan, and Mongolia. During Cham performances, qualified monks transform themselves into tantric deities, mythical beings, and historical figures with the aid of such terrific masks and garments.

The present lot comprises a superlative pair of Cham costumes representing the Chitipati, a divine skeletal couple known as the "lord and lady of the charnel ground". The Chitipati are protector deities associated with the Chakrasamvara Tantra. They are believed to have been former Buddhist ascetics who were harmed by thieves and other enemies of the Dharma, whom they now vow to destroy. The Chitipati are a beloved subject in Tibetan Buddhist art, depicted as a harmonious couple dancing with limbs intertwined, such as in a 15th-century thangka in the Rubin Museum of Art (F1996.16.5, Fig.1). As they symbolize a benign acknowledgement of death, their Cham dance guides audiences to reflect on Buddhist teachings of impermanence and to recognize the liberation that comes after its acceptance.

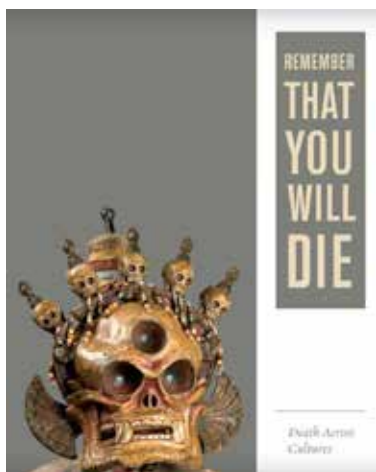
Because these costumes were considered to be potent aids in transforming one's consciousness (and very being) for the performance, great care and attention was taken in their creation, and they were often carefully stored in special protector chapels before and after each ceremony. The present skeleton masks are finely modeled, painted, and further decorated with colorful beaded chains of semi-precious stones. The victory-banner finials are not commonly seen in Chitipati masks made in Tibet and suggest a Mongol origin. (Compare to a related papier maché mask from Mongolia published in Henss, Buddhist Ritual Art of Tibet, 2020. p. 427, fig. 588.) The costume's garments are made of fine silks with exquisitely embroidered and appliquéd patterns, including refined two silk appliquéd aprons created by sewing patches of fabrics in different shapes and colors together to achieve a complex pattern. A similar caped dance robe with a Mahakala apron is preserved at the Museum der Kulturen, Basel (W.1d14197.R0116; HAR 3314197), and a closely related Mahakala apron is in the Fine Arts Museum, Ulaanbaatar (3079-828).

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

Provenance:

Asheena and Leonov, London, 2000s



*La Danse Des Morts. Citipati De l'Himalaya,
Danse Macabres et Vanites De l'Occident*









168

168
AUTEL DE CHITIPATI EN BOIS PEINT
 MONGOLIE, XIXE SIÈCLE
 Himalayan Art Resources item no. 205067
 89 x 66 x 26 cm (35 1/8 x 26 x 10 1/4 in.)

€4,000 - 6,000

A PAINTED WOOD CHITIPATI SHRINE
 MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪木雕屍陀林主神龕

Depicted on this painted shrine is the tantric couple, Shri Shmashana Adhipati, dancing protectors in skeletal form. As emanations of Chakrasamvara, these divine figures embrace one another in *yab-yum*. Their sacred dance symbolizes both the unity of wisdom and compassion as well as the passing of time. Behind the couple's flaming aureole and charnel ground offerings is a skeleton pavilion located within a craggy, mountainous landscape. Another polychrome cabinet depicting chitapati are illustrated in Buckley, *Tibetan Furniture*, Warren, 2005, fig. 95.

Provenance:
 Art market, 1980s



169

169
TAPIS EN SOIE ET FILS MÉTALLIQUES REPRÉSENTANT CHITIPATI
 FIN DE LA DYNASTIE QING, XXE SIÈCLE
 Himalayan Art Resources item no. 205071
 176 x 105 cm (69 1/4 x 41 3/8 in.)

€4,000 - 6,000

A METAL-THREAD AND SILK CHITIPATI CARPET
 LATE QING DYNASTY, 20TH CENTURY

清晚期 二十世紀 絲絨繡金屬線掛毯

Dancing wildly on a lotus platform are the skeletal figures of Shri Shmashana Adhipati, who are enclosed within a circle of flames and a bone pavilion located in the carpet's upper register.

While the separate use of silk pile and metal thread brocade did appear on earlier Kashgar carpets in Xinjiang, the mixture of both mediums into a single item was a feature that emerged at the beginning of the 20th century in Beijing.

Provenance:
 Art market, 1980s

170

**ÉPÉE DE BEGTSE CHEN EN ACIER DAMASQUINÉ OR AVEC
POIGNÉE EN FORME DE SCORPION EN ALLIAGE DE CUIVRE
DORÉ**

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205023

66 cm (26 in.) high

€10,000 - 15,000

A GOLD DAMASCENED STEEL BEGTSE CHEN SWORD WITH A
GILT COPPER ALLOY SCORPION HANDLE
TIBET, 18TH CENTURY

西藏 十八世紀 銅鑲金天蠍柄鋼鍍金刀大紅司命主劍

The handle is fashioned in the shape of a flattened scorpion that represents the destructive and deadly weapon of Mongolia's primary protective deity Beg tse Chen. It is most likely that this sword handle would have been held by a monk wearing the costume of the deity performing a ritual Cham dance as shown in a black and white photo of a performance in 1930s (Tsultem, *Mongolian Sculpture*, Ulaanbaatar, 1988).

Published:

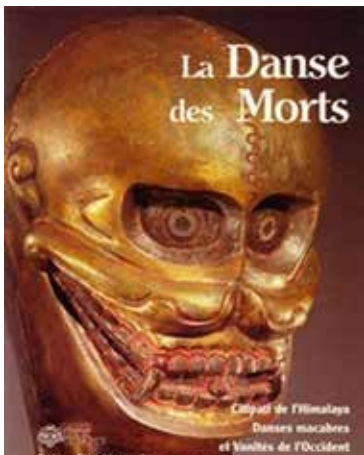
Francois Pannier, *La Danse Des Morts. Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident*, Paris, 2004, p. 67, no. 34.

Exhibited:

La Danse Des Morts: Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident, Galerie le Toit du Monde, Paris, 15 September – 30 October 2004.

Provenance:

Eudale Daltabuit, Barcelona, 1990s



La Danse Des Morts. Citipati De l'Himalaya, Danse Macabres et Vanites De l'Occident



171

**STATUETTE ARTICULÉE DE GARUDA (BOGDO ULA) EN PAPIER
MÂCHÉ POLYCHROME SUR SOCLE EN FORME DE LOTUS EN
ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205033

Figure: 49 cm (19 1/4 in.) high;

With stand: 57 cm (22 1/2 in.) high

€20,000 - 30,000

A POLYCHROMED PAPIER-MÂCHÉ ARTICULATED FIGURE OF
GARUDA (BOGDO ULA) WITH A GILT COPPER ALLOY REPOUSSÉ
LOTUS BASE
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩迦樓羅像連銅鑲金錘揲蓮花座

This striking representation of Garuda as Bogdo Ula, with a rope *naga* held in his beak and hands, has been constructed so that the wings flap by pulling on the cord that extends from his crotch. He is adorned with inset gems that form his necklace and belly cord, while his horns are surmounted by *vajra finials* flanking a triple jewel (*triranta*) on his head. A further creative flourish can be found in the wings where the counter-weights for the reticulation are fashioned as a silver moon and golden sun. It is likely that the reticulation device was utilized by worshippers to summon the protective power of the mountain god.

Compare with a papier-mache mask of the spirit of *Bogdo Ula*, (Garuda) preserved in the Chojjin-Lama Temple Museum, Ulaanbaata (Tsultem, *Mongolian Sculpture*, pls. 188-89). As noted by Berger in discussion of the same mask, 'In the Mongolian *tsam* Garuda plays the role of one of the Lords of the Four Mountains, a group of local figures that won acceptance and popularity because they were taken directly from Mongolian shamanism and grafted onto Tibetan Buddhist belief. Garuda represents the God of Bogdo Ula, the sacred mountain south of modern Ulaanbaatar (Berger, *Mongolia: The Legacy of Chinggis Khan*, San Francisco, 1995, p. 160, no. 34).

Provenance:

Ashencaen and Leonov, London, 2000s





172

DEUX PURBHAS EN BOIS POLYCHROME

TIBET, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205043

41 cm (16 1/8 in.) high, the larger;

38 cm (15 in.) high, the smaller

€4,000 - 6,000

TWO POLYCHROMED WOOD PURBHAS

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 木雕加彩普巴杵二件

As indicated by their material, these wooden ritual daggers were never used in battle. Nevertheless, they had the same power to pin down and annihilate evil forces, thereby ensuring the boundaries of a sacred space to be formed. Although differing in form, both handle types are symbolic of a practitioner's transcendent wisdom, while the triple-sided blade represent their command over the three realms of desire, form, and formlessness.

The following works depict the wrathful visages of Vajrakila, who are represented onto both purbhas with bared fangs and piercing eyes. Compare with two other wooden purbhas, one of Vajrakila holding a smaller dagger in his hands (HAR 58713) and another depicting only his head (HAR 58711).

Published:

Spink & Son Ltd., *Visions of Perfect Worlds: Buddhist Art from the Himalayas*, London, 1999, pp.81-2, nos. 47 and 48.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.102-3, nos.18 and 22.

Michael Henss, *Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple*, Stuttgart, 2020, p. 165, no. 179.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd, London, 1999



173

STATUE DE DAMCHEN GARWA NAGPO EN BOIS PEINT

MONGOLIE, FIN DU XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205072

129 x 85 x 49 cm (50 3/4 x 33 1/2 x 19 1/4 in.)

€12,000 - 15,000

A PAINTED WOOD FIGURE OF DAMCHEN GARWA NAGPO

MONGOLIA, LATE 19TH/EARLY 20TH CENTURY

蒙古 十九世紀末/二十世紀初 彩繪木雕騎羊護法像

Damchen Garwa Nagpo, the Blacksmith, was originally a local Tibetan deity prior to his subjugation and conversion into Buddhism by Padmasambhava. Seated atop a mountain goat with twisted horns, he wields a vajra hammer in his raised right arm while holding a blacksmith's bellows fashioned from the skin of a tiger in his left. As the popular worship of this protector deity grew in Tibet, China, and Mongolia, so did his depiction in paintings and sculpture during the 17th and 18th centuries.

Compare with an image depicting Makzor Gyelmo, identified as a specific form of Paldhen Lhamo, in the Rubin Museum of Art (C2002.38.1), who shares a similar color scheme and liveliness of movement with the present figure.

Provenance:

Ashencaen and Leonov, London, 2000s





174

STATUETTE DE DORJE TA'OG EN ALLIAGE DE CUIVRE DORÉ
DYNASTIE QING, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205025

19 cm (7 1/2 in.) high

€5,000 - 8,000

A GILT COPPER ALLOY FIGURE OF DORJE TA'OG
 QING DYNASTY, 18TH CENTURY

清 十八世紀 銅鑲金世間護法像

The origin story of Dorje Legpa is linked to the great Padmasambhava who subjugated the worldly spirit making him oath-bound as protector of Buddhism. His presence guards the sacred *terma* or treasure teachings of the Nyingma School of Tibetan Buddhism. Over a rocky base, he rides astride a donkey and holds in his left hand a human heart, bearing his fangs and furrowing his brow in a guise meant to terrify all obstructing forces. Compare to another cast of the deity in the American Museum of Natural History (acc. no. 70.0/7474). For another example of the subject from the same period, see HAR 21638.

Provenance:

Precious Treasure, UK, 2000s



175

STATUETTE DE BEGTSE CHEN EN PAPIER MÂCHÉ
POLYCHROME

MONGOLIE, XIX^E SIÈCLE

Himalayan Art Resources item no. 205037

Figure: 43 cm (16 7/8 in.) high;

Stand: 5 cm (2 in.) high

€3,000 - 5,000

A POLYCHROMED PAPIER-MÂCHÉ RETINUE FIGURE OF BEGTSE CHEN
 MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩大紅司命主像

This dwarf-like figure stands naked with a swollen belly, pendulous breasts, an oversized head, and gaping mouth baring human teeth. She holds a thighbone trumpet and *kapala* swollen with brain matter. Compare with a painted clay figure of Ekajata Rakshasi in the British Museum (published in Ramos, *Tantra*, 2020, p. 160, fig. 116).

Provenance:

Suzi Lebasi, Tasmania, 2000s



176

TÊTE DE TARA EN CUIVRE REPOUSSÉ POLYCHROME

MONGOLIE, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205073

54 cm (21 1/4 in.) high

€10,000 - 15,000

A POLYCHROME COPPER REPOUSSÉ HEAD OF TARA
MONGOLIA, 18TH/19TH CENTURY

蒙古 十八/十九世紀 銅錘揲加彩度母首

This repoussé head of Green Tara, the female bodhisattva of supreme compassion, is depicted here as a supple young woman visible by the soft modelling of her eyes and lips.

Favorable comparisons can be made to an image of Ushnishavijaya in the Newark Museum of Art (HAR 76030) and a large repoussé figure of White Tara in the Philadelphia Museum of Art (1911-98; HAR 87118), both of which share an attribution to Dolonnor in Inner Mongolia and a tall, double-tied hair bun with the following work.

Provenance:

Portobello Market, London, 1990s



177

**ENSEMBLE DE QUATRE GANTS DE COSTUMES DE DANSE
CHITIPATI EN SOIE BRODÉE ET CUIR PEINT**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205066

Hand: 33 cm (13 in.), the longest;

The Perspex case: 54.5 x 27 x 97 cm (21 7/8 x 10 5/8 x 38 1/4 in.)

€3,000 - 5,000

A SET OF FOUR EMBROIDERED SILK AND PAINTED LEATHER
HANDS FROM CHITIPATI RITUAL DANCE COSTUMES
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 緞繡及彩繪皮革屍陀林主舞手套一組四件

Part of Tibetan Buddhist ritual practice is the sacred, costumed dance that is elaborately performed during festivals. One of the many costumes that could be worn on such an occasion was a skeleton costume representing the protectors of tantra, whose dances symbolized their triumph over evil.

These two pairs of gloves belonged to a skeleton outfit, which would have enlivened and invoked this protector spirit in an act of subjugating negative forces. The papier-mache mask which would have originally accompanied these gloves was exhibited and published in *Himalaya: le visage des dieux*, Musée départemental de St-Antoine-l'Abbaye, p. 65, fig. 85.

Published:

Robert Thurman and David Weldon, *Sacred Symbols: The Ritual Art of Tibet*, New York, 1999, p. 97, no. 43.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.118, no.59.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Rossi and Rossi, London, 1999



178

TABLIER DE CHAKRASAMVARA EN FORME DE PEAU DE TIGRE ORNÉE DE TÊTES COUPÉES ET CRÂNES EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

TIBET OU MONGOLIE, VERS XVIII^E SIÈCLE
(framed and glazed)

Himalayan Art Resources item no. 205032

53 cm (20 7/8 in.) high (sight)

€3,000 - 5,000

A GILT COPPER ALLOY REPOUSSÉ CHAKRASAMVARA APRON OF A TIGER SKIN, SEVERED HEADS, AND DRIED SKULLS
TIBET OR MONGOLIA, CIRCA 18TH CENTURY

西藏或蒙古 約十八世紀 銅鑲金錘揲勝樂金剛虎皮裙

Impressive for its scale, this tiger skin apron once adorned a statue of equally large size depicting the meditational deity Chakrasamvara. Judging by its treatment in repoussé, the present work was likely made in either the workshops of Dolonnor in Inner Mongolia or an adjacent area in Tibet. A thangka of Chakrasamvara in the British Museum exhibits the same representation of the pelt, and heads (see Ramos, *Tantra*, 2020, p. 132, fig. 93).

Provenance:

John Eskenazi Ltd., London, 1990s



179

VERSEUSE RITUELLE EN ACIER DAMASQUINÉ LAITON ET OR

TIBET ORIENTAL, DERGÉ, VERS XVIII^E SIÈCLE

Himalayan Art Resources item no. 205068

39 cm (15 3/8 in.) high

€3,000 - 5,000

A BRASS AND GOLD DAMASCENED STEEL RITUAL EWER
EASTERN TIBET, DERGE, CIRCA 17TH CENTURY

藏東 更慶鎮 約十七世紀 鋼鍍金銅執壺

The circular body of this ritual ewer is decorated with auspicious symbols around the central recessed panel containing a *visvavajra*. The handle and spout are cast here as a *makara* and a dragon, respectively. Bearing the technical hallmarks of damascened objects from Derge, this elaborate vessel blends together Tibetan decorative motifs to a Central Asian shape. See a closely related beer jug with dragon decorations in the Victoria and Albert Museum (IM.22-1928), as well as a silver ewer sold at Bonhams, San Francisco, 26 June 2018, lot 24.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.108, no.33.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1990s



Monasterios y lamas del Tibet,
Madrid, Fundación "La Caixa"



180

**ENSEMBLE DE THOGCHAKS EN MÉTAL ET DE TALISMANS
MONTÉS SUR BANNIÈRE EN TEXTILE**

TIBET, XE/XXE SIÈCLE

Including shell, tusks on cotton.

Himalayan Art Resources item no. 205028

122 cm (48 in.) long, overall

€10,000 - 15,000

A COLLECTION OF METAL THOGCHAKS AND OTHER TALISMANS
MOUNTED ON A CLOTH BANNER

TIBET, 10TH/20TH CENTURY

西藏 十/二十世紀 金屬托查及法寶掛飾

Hanging from the cloth banner are seven examples thogchaks and talisman including Khyung Ngonpo (Garuda), roundels, endless knots, Vajrapani, snow lions, wrathful deities, bodhisattva, and auspicious symbols.

Thogchaks are found objects, treasured by Tibetans for their talismanic powers, always metal and usually of great age and wear. Originally they may have served as fastenings for chests or belts. Heller has written extensively on the subject, drawing on examples with similar motifs. See Reynolds (ed.), *From the Sacred Realm*, New York, 1999, pp. 60 & 79, pl. 35; and Heller, *Early Himalayan Art*, New Delhi, 2008, pp.112-3 & 130, nos. 34 & 43.

The intended use of the banner or sash is not clear, but it is likely to have been worn to protect against evil spirits or hung by a door frame for the same purpose.

Provenance:

Art market, 1970s



181

DEUX TENUES ET REGALIA DE CHAMAN

NEPAL, XIXE/XXE SIÈCLE

Cloth, beads, bells, porcupine quills, tusks, horn, bone, vertebrae, shells, teeth, woven cane, leather, phurbus;

Himalayan Art Resources item no. 205080

Mask: 40 cm (15 3/4 in.) high;

Robe 140 x 172 cm (55 1/8 x 67 3/4 in.);

Skirt 86.3 cm (34 in.) high

€4,000 - 6,000

TWO SHAMAN'S GARMENTS AND REGALIA

NEPAL, 19TH/20TH CENTURY

蒙古 十九/二十世紀 薩滿法服兩套及法器

The full-length-length black cotton tunics are highlighted by multi-colored and beige sawtooth designs on the sleeves, hems and across the legs. Both tunics are highlighted by multi-colored sawtooth designs on the sleeves and heavily laden with necklaces of brass bells, malas, belts of shells, tusks and talismans and suspended wood phurbus. Each with oven cane crowns of porcupine quills.

Provenance:

Paris art market, 2000s

182

DEUX ENSEMBLES DE TENUES ET REGALIA DE CHAMAN

NEPAL, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205081

Robes: 145 x 150 cm (57 1/8 x 59 in.) and 150 x 144 cm (59 x 56 3/4 in.)

€3,000 - 5,000

TWO SETS OF SHAMAN GARMENTS AND REGALIA
NEPAL, 19TH/20TH CENTURY

蒙古 十九/二十世紀 薩滿法服兩套及法器

The arrangement that includes an *orgoi* mask is worn to allow the shaman to see into other worlds. Each ensemble is laden with magical elements to protect from hunger and sickness to natural disasters, which was seen as devilish mischief inflicted by malicious demons.

As noted by Jan Fontein in, *Dancing Demons of Mongolia*, 1999:

'The shaman was protected against supernatural negative forces by the magical properties of the tools of his trade. A headdress decorated with eagle feathers gave the shaman strength, while owl feathers endowed him with the power to see at night. To the shaman's upper garments, metal objects symbolizing armor such as arrow heads, bells, and mirrors were attached. Feathers, symbolizing wings, were also attached to the sleeves of his dress.'

Provenance:

Paris art market, 2000s

183

TUNIQUE VULTURINE DE CHAMAN

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205082

Headdress: 50 cm (9 3/4 in.) high;

Dress: 164 x 125 cm (64 5/8 x 49 1/4 in.)

€3,000 - 5,000

A SHAMAN'S VULTURINE TUNIC
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 薩滿法服

The thick sheepskin cloak is adorned with braided tassels suspended across the pectoral lines and is fitted with eagle wings powerfully spread out for dramatic effect. The hooped headband is decorated by single feathers and surmounted by a central eagle head to complete the ensemble. As noted by Jan Fontain, "The shaman was protected against supernatural negative forces by the magical properties of the tools of his trade. A headdress decorated with eagle feathers gave the shaman strength, while owl feathers endowed him with the power to see at night. Feathers, symbolizing wings, were also attached to the sleeves of his dress." (see *Dancing Demons of Mongolia*, 1999).

Provenance:

Robrecht Lamdin and Diane de Clerc, Brussels, 2000s



182



183



184

KUNDIKA ET PLATEAU EN ALLIAGE DE CUIVRE DORÉ

TIBET, XIXE SIÈCLE

Inset with turquoise and spinels;

Himalayan Art Resources item no. 205093

17 cm (6 3/4 in.) high;

With stand: 23 cm (9 1/8 in.) high

€3,000 - 5,000

A GILT COPPER ALLOY KUNDIKA AND BASIN

TIBET, 19TH CENTURY

西藏 十九世紀 銅鎏金嵌寶軍持連供盤

This rare and complete set includes a basin chased with floral scrolls around the Eight Precious Symbols separated by petal-shaped cartouches borders and a kundika incised with multi-layered lotus petals.

The kundika is a religious water vessel with ancient roots tracing back to the earliest Hindu and Buddhist traditions of India. Examples in China are known as early as the Tang Dynasty, where it served as one of several attributes associated with Avalokiteshvara, or Guanyin. As noted by Pal, 'such vessels were commissioned for use in Tibetan monasteries and temples and were used by Tibetan monks to rinse their mouths of impurities before prayer or after meals (Pal, *The Art of Tibet*, 1969, p. 158).

Provenance:

Michael Backman Ltd., London



185

STUPA COMMÉMORATIF AVEC TSONGKHAPA EN ALLIAGE DE CUIVRE DORÉ

DYNASTIE QING, XIXE SIÈCLE

Painted distemper on cloth panel enclosed and inset with turquoise and coral;

Himalayan Art Resources item no. 205009

37 cm (14 5/8 in.) high

€6,000 - 8,000

A GILT COPPER ALLOY COMMEMERATIVE STUPA WITH TSONGKHAPA

QING DYNASTY, 19TH CENTURY

清十九世紀 銅鑲金嵌貢宗喀巴佛塔

This ornately decorated stupa with a waisted square section depicting two confronting lions flanking three flaming jewels, sits below a platform of three rounded graduated steps leading to a domed niche which depicts Tsongkhapa (1357-1419), the great founder of the Gelug school of Tibetan Buddhism. Regarded as an esteemed spiritual leader and scholar, his ubiquitous image was commemorated for centuries in paintings and sculptures alike, as indicated here. The beaded swags along the dome and blossom finials which flank the spire as well as the inset jewels of turquoise and coral were a popular style of stupa made during the Qing dynasty. Another example of this type sold at Sotheby's, Paris, 23 June, 2016, lot 152.

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 123, no. 72.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Ashencaen and Leonov, London, 2000s



186

TROMPETTE CONQUE À MONTURE D'ARGENT REPOUSSÉ

TIBET OU MONGOLIE, XIXE SIÈCLE

Inset with turquoise

Himalayan Art Resources item no. 205005

46 cm (18 1/8 in.) high

€3,000 - 5,000

A SILVER REPOUSSÉ MOUNTED CONCH TRUMPET
TIBET OR MONGOLIA, 19TH CENTURY

西藏或蒙古 十九世紀 銀錘揲鑲翅白法螺

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.121, no.63.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Often used in ceremonies as a means of calling monks to prayer, the reverberating tones of the conch symbolize the true word of the Buddha. This heavily ornamented trumpet features a dragon motif surrounded by emblems of the eight auspicious symbols. Compare with another silver repoussé conch bearing a similar dragon motif illustrated in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, fig. 375.

Provenance:

Spink & Son Ltd, London, 1990s

187

**ÉPÉE RITUELLE ET FOURREAU EN ARGENT ET OR AVEC
INCRUSTATION DE PIERRES**

MONGOLIE, XIXE SIÈCLE

Inset with turquoise, coral and lapis lazuli;

Himalayan Art Resources item no. 205018

54 cm (21 1/4 in.) high

€8,000 - 12,000

A SILVER GILT AND INLAID STONE RITUAL SWORD AND
SCABBARD

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 金銀嵌寶法劍及鞘

Assembled from silver and a generous number of inset stones, this ornate sword reflects the tastes and fashions of wealthy Mongolian patrons between the 18th and 19th centuries. Based on its well-preserved gilding, as noted by the crisp modelling of the guard and the front-facing dragon at the scabbard's tip, this sword was most likely shown sparingly during ritual or ceremonial events.

An identical sword, possible the matching pair to the present lot, is located in the Essen Collection (published in Essen and Thingo, *Die Gotter des Himalaya*, 1989, p. 292, no. I-194. Also see a similarly worked ceremonial sword in the Los Angeles County Museum of Art (M.84.31.513a-b).

Provenance:

Spink & Son Ltd., London, 1990s





188

GRAND PURBHA EN ALLIAGE D'ARGENT ET FER

MONGOLIE OU CHINE, XVIII/XIXE SIÈCLE

Himalayan Art Resources item no. 205001

113 cm (44 1/2 in.) high

€6,000 - 8,000

A LARGE SILVER ALLOY AND IRON PURBHA
MONGOLIA OR CHINA, 18TH/19TH CENTURY

蒙古或中國 十八/十九世紀 銀嵌寶柄鐵刃普巴杵

This purbha is adorned with three Dharmapala faces finished with a half-vajra on top. There are fine details such as the dragon incisions on the blade, the decoration of waster monsters emerging from the ocean on the stand, and the protective mantra that encircles the handle.

According to legend, when Padmasambhava founded Buddhism in Tibet, he used a purbha (ritual peg) to dissipate obstructive forces. The teachings of the purbha's wrathful functions are addressed in the Vajrakilaya Tantra. Its tripartite blade symbolizes its capacity to sever the three roots of karmic poison: ignorance, greed, and aggression. Compare to purbhas of similar style HAR12946 and Arts Council of Great Britain, *Tantra*, London, 1972, p. 96, no. 489.

Published:

Deborah Ashencaen and Gennady Leonov, *Mirror of Mind: Art of Vajrayana Buddhism*, Spink & Sons Ltd., London, 1995, p. 46, no. 45. *Images of gods from Tibet*, Museum voor Volkerkunde, Rotterdam, 1989. Godenbeelden uit Tibet: Lamaïstische kunst uit Nederlands particulier bezit.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 102, no. 17.

Exhibited:

Images of gods from Tibet, Museum voor Volkerkunde, Rotterdam, 1989.

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1995



Vajrayana Buddhism, Spink & Sons Ltd., London, 1995, p. 46, no.45.



Monasterios y lamas del Tibet, Madrid, Fundación "La Caixa"



189

VERSEUSE RITUELLE EN NÉPHRITE À MONTURE D'ARGENT

MONGOLIE, XVIIIÉ/XIXÉ SIÈCLE

Himalayan Art Resources item no. 205030

With lid: 19 cm (7 1/2 in.) high

€8,000 - 12,000

A SILVER MOUNTED NEPHRITE RITUAL EWER
MONGOLIA, 18TH/19TH CENTURY

蒙古 十八/十九世紀 和闐玉嵌銀嵌寶執壺

In Qing China and Mughal India, nephrite jade was popularly fashioned into tools, vessels, and decorative objects as signs of status and kingship. This practice was transmitted to some extent into Mongolia, based on the present ewer's loose borrowings of a Chinese-styled ruyi band at the foot and a dragon-headed spout. Its use of silver with embellishments of multicolored inset stones, however, reflect the aesthetic tastes of Mongolian elites and an awareness for Tibetan art.

In the Los Angeles County Museum of Art is a jade ceremonial urn erroneously dated to the 16th century (M.83.247a-b) that shares a nearly identical arrangement of garland-spewing kirtimukhas on silver mounts, strongly hinting that both objects were once part of the same altar set.

Provenance:

Michael Backman Ltd., London



190

KESA EN SOIE BRODÉE ET PEINTE REPRÉSENTANT DES FIGURES DU BARDO

TIBET OU MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205060

282 x 117 cm (111 x 46 in.)

€3,000 - 5,000

AN EMBROIDERED SILK KASAYA WITH PAINTED FIGURES OF THE BARDO

TIBET OR MONGOLIA, 19TH CENTURY

西藏或蒙古 十九世紀 緞繡彩繪中陰身紋袈裟

Imagined within the golden, ethereal realm of this lavishly embroidered robe is a vast retinue of fantastical beings known as the Bardo, who represent the in-between state of existence that occurs when a recently departed soul awaits to be reborn into the world of the living.

Compare with several *kasaya*, or the patchwork robe of a fully ordained monk or nun, one sold at Bonhams, Hong Kong, 2 December 2021, lot 1032; another at Bonhams, Sydney, 8 December 2021, lot 309; and a third robe with auspicious cloud motifs at Bonhams, London, Knightsbridge, 5 November 2012, lot 437.

Provenance:

Portobello Market, London, 1990s



191

**CANTONNIÈRE EN BANDES PEINTE REPRÉSENTANT LES
DIVINITÉS DU BARDO**

TIBET, VERS XVIII^E SIÈCLE

Himalayan Art Resources item no. 205046

52 x 200 cm (20 1/2 x 78 3/4 in.)

€3,000 - 5,000

A PAINTED STRIP VALANCE WITH BARDO DEITIES
TIBET, CIRCA 18TH CENTURY

西藏 約十八世紀 彩繪中陰神祇帶狀帷幔

This valance is comprised of twenty-four strips painted with six figures within circular bands. The top lines on the right and left contain images of seventeen lamas, most of whom wear hats associated with a Kagyu Buddhist tradition.

In the Nyingma school of Tibetan Buddhism, the Guhyagarbha Tantra is considered to be the most important of all Tantras. The Terton Karma Lingpa (1326-86) is credited with the discovery of the 'treasure text' known as the Liberation Through Hearing in the Bardo (known in the West as the Tibetan Book of the Dead), a text that was read to the deceased to influence a positive, subsequent rebirth.

Depictions of the peaceful and wrathful deities of the bardo are commonly presented in thangkas within mandalas in clusters of forty-two and fifty-eight (HAR 505). See a similar assembly of wrathful deities found on the North Wall of the Lukhang chapel in Lhasa photographed by Thomas Laird, published in Luczanits, 'Locating the Great Perfection,' in *Oriental Art*, Vol. 42, no. 2, March 2011, p. 111, fig. 9). Also compare with an earlier set of *tsakli* cards in the Rubin Museum of Art (HAR 289) and another set sold at Bonhams, New York, 14 March 2016, lot 34.

Provenance:

Spink & Son Ltd., London, 1990s



192

ENSEMBLE DE CINQ TSAKLI BÖN

TIBET, XI^E SIÈCLE

Himalayan Art Resources item no. 205077

26 x 7 cm (9 1/8 x 2 3/4 in.) each approx.

€3,000 - 5,000

FIVE BON TSAKLI

TIBET, 14TH CENTURY

西藏 十四世紀 苯教佛卡 一組五幀

Each panel contains two attendant figures with white, blue, yellow, and red skin colors framed by arching scarves and flowing lower garments. The figures face inward to present various attributes: a bell; a conch; a spear; a whisk; a peacock a feather; a white feather; a drum; and an arrow, while two figures are presented without attributes.

Inscriptions and numbering on the reverse of each *tsakli* indicate that these were used during initiations and instructions related to the meaning of these attributes and their affiliations.

See three tsakli with similar red domed aureoles and flowers within a dark background in Kvaeverne, *The Bon Religion of Tibet*, 1995, pp. 130-1, pls. 45.1-2 & 48. Also see a set of 21 Bon cards in the Tamashige Collection (HAR 31206).

Provenance:

Wei Asian Art, Brussels, 1990s



193

**ENSEMBLE DE NEUF CARTES REPRÉSENTANT DES LIGNÉES
DES LAMAS BÖN**

TIBET, XIVE/XVE SIÈCLE

Himalayan Art Resources item no. 205078

10 x 17 cm (4 x 6 3/4 in.) each approx.

€2,000 - 3,000

A SET OF NINE LINEAGE CARDS OF BON LAMAS
TIBET, 14TH/15TH CENTURY

西藏 十四/十五世紀 苯教世襲喇嘛卡一組九幀

This set likely represents the lineages of nine Bon teachers. Eight of the lamas are dressed in heavy meditation cloaks, long-sleeved jackets with various hand gestures and attributes, and tall red hats common to the Bon tradition. The remaining ninth tsakli depicts a lama in a yellow pandita hat holding a small *phurba* in his raised right hand, a gesture copied by two other monks.

The inscriptions on the reverse identify the Bonpo masters as: Gyalton Jonbum; Tashi Drupo; Gyayton Chokyi Senge; Luyi Gyaltzen; Palgi Lodro; Gyalton Sangay; Nyanma Kumara; Nub Dorje; Kharchen Palgi.

Provenance:

Wei Asian Art, Brussels, 1990s



194

CINQ GAUS DE GARUDA, CHITIPATI, YAMA DHARMARAJA, KURUKULLA ET PEHAR

TIBET ET MONGOLIE, XIXE/DÉBUT XXE SIÈCLE

Himalayan Art Resources item no. 205096

13 cm (5 1/8 in.), the highest

€3,000 - 5,000

FIVE GAUS OF GARUDA, CHITIPATI, YAMA DHARMARAJA, KURUKULLA, AND PEHAR

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九/二十世紀初 迦樓羅、屍陀林主、閻魔護法、作明佛母及白哈爾嘎烏盒一組五件

In contrast to gauš fashioned into shrines for a home or temple, square-shaped gauš with ringed loops were designed for long distance travel. Apart from signaling to passerby a person's status and rank, this type of gau also ensured safe travel, good health, and successful business as protective amulets (see Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p.368).

Further noted by the five following works, each of which house a powerful protector deity, travelling gauš also functioned as a nexus point from which enlightened beings could be invoked and communicated with. See a window-framed silver gauš embossed with the Eight Auspicious Buddhist Emblems in the Zanabazar Museum of Fine Arts (HAR 50760) that compares favorably with two other examples in this lot.

Provenance:

Paris art market, 1980s



195

**GRAND TSATSA DE VAJRABHAIRAVA EN ARGILE
POLYCHROME**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205045

52 cm (20 1/2 in.) high

€5,000 - 8,000

A LARGE POLYCHROME CLAY TSATSA OF VAJRABHAIRAVA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 泥塑加彩怖畏金剛擦擦

Tsatsa of this scale are very rare and this representation of Vajrabhairava embracing his consort Vajravetali is finely detailed in deep relief. Compare with a closely related examples (HAR 31961 and 50345).

Vajrabhairava has a central buffalo head and six profile faces, thirty-four arms, and sixteen legs. In his hands, he holds thirty-two different attributes, tantric implements, weapons, and trophies symbolizing his power to subdue the five poisons: ignorance, attachment, aversion, pride, and envy. Vajrabhairava tramples upon the bodies of the eight worldly deities, symbolizing his dominance over the life and death of all beings.

Provenance:

Peter Hardt, New York, 2000s

196

**ENSEMBLE DE DOUZE FOLIOS DE SCHÉMAS ANATOMIQUES
DE LA MÉDECINE TIBÉTAINE**

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205079

45 x 36 cm (17 3/4 x 14 1/4 in.), the largest

€3,000 - 5,000

A GROUP OF TWELVE FOLIOS WITH ANATOMICAL DIAGRAMS
FROM TIBETAN MEDICINE

TIBET, 19TH/20TH CENTURY

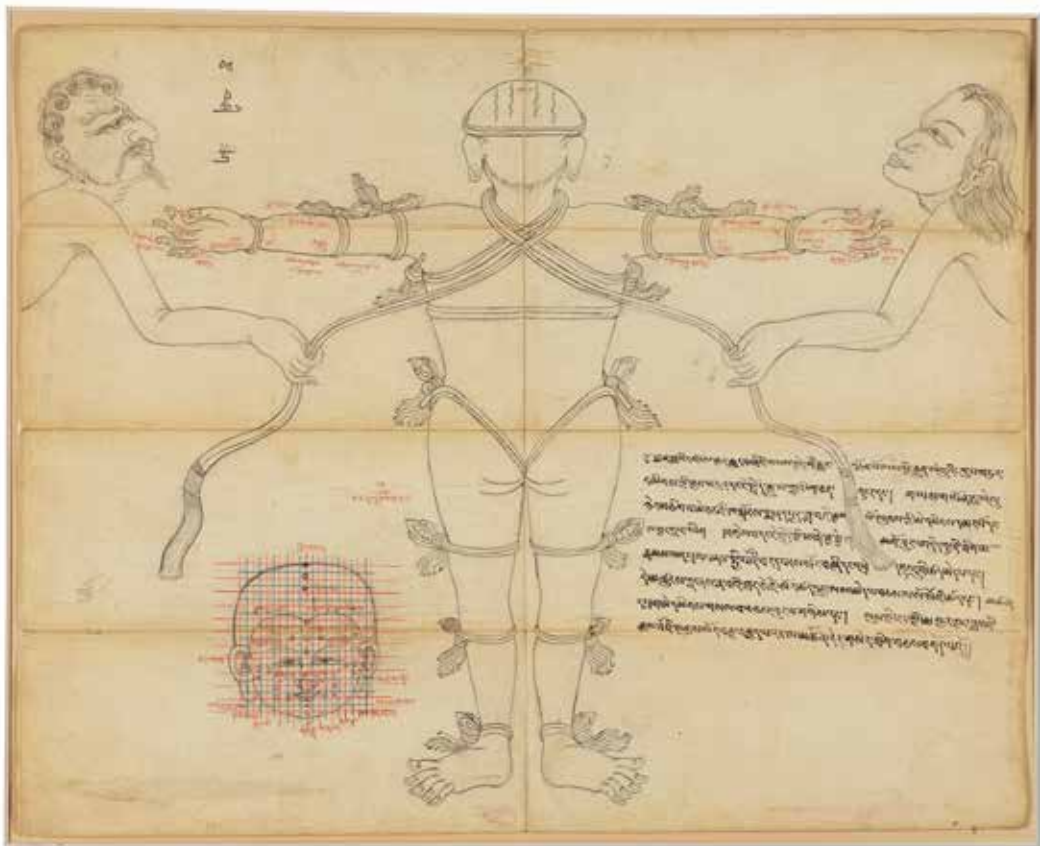
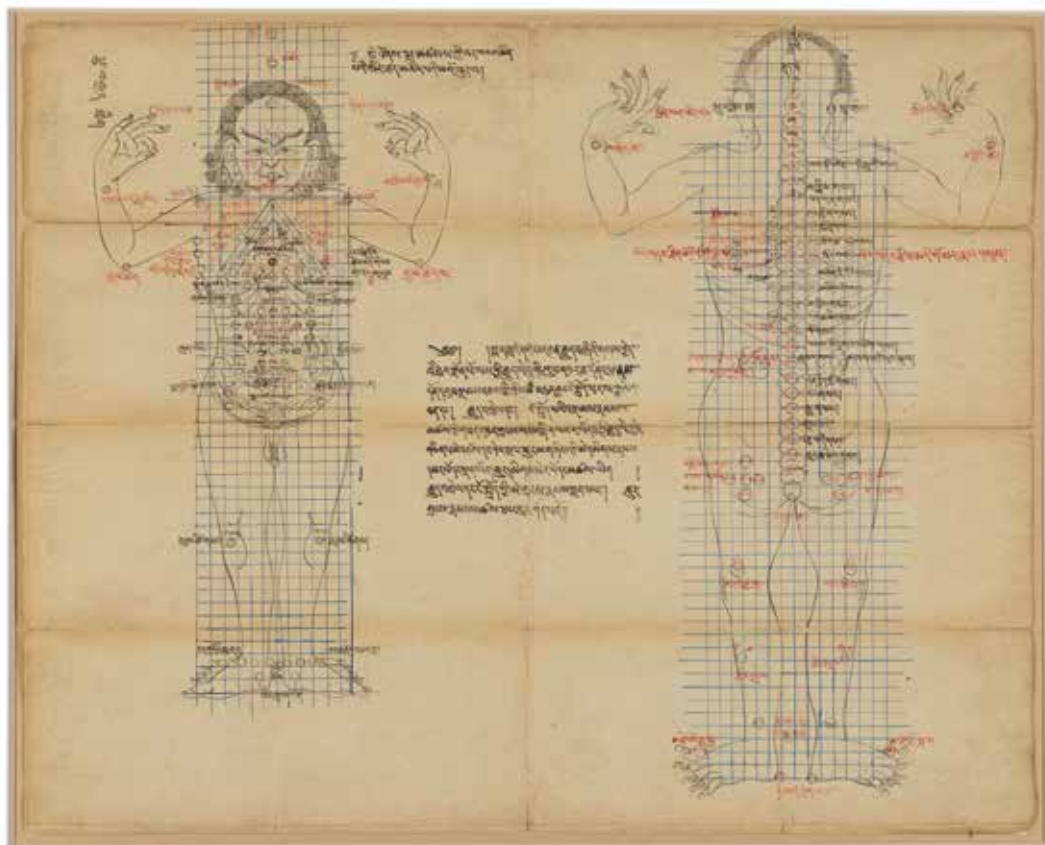
西藏 十九/二十世紀 藏醫人體解剖圖 一組十二幀

The *Gyushi*, or *Four Tantras*, for which most medical illustrations are based, remains the most foundational textual source on Tibetan medical practices dating back to the 12th century. It describes the relationship between the body and the five elements (water, fire, earth, air, and space), the *nyepa* (bodily fluids), and the environment.

Unlike Western medicine, Tibetan medical practice extends beyond the physicality of the body, understanding health and longevity to be inextricably linked to the balance between the mind and body. This non-linear approach where systems of the body and mind overlap as environments within environments—both seen and unseen —comprehend health to include Buddhist practice, ritual, and divination. Depicted here are examples of how those illustrations break up the body in diagrammatical schemes based on balancing the elements within the body. Other examples of these illustrations are further referenced in A. Aris (ed.), *Tibetan Medical Paintings: Illustrations to the Blue Beryl Treatise of Sangye Gyamtso (1653-1705)*, 1992.

Provenance:

Robrecht Lamdin and Diane de Clerc, Brussels, 2000s



The Triay Collection of Himalayan Art (Online-Only)

Online, Lots 201 - 600 | 10-16 decembre 2022 à 14.00h

TSATSA

tsatsa is a type of votive tablet depicting a hollowed, reversed image of either a stupa, sacred symbol, or a one of the many deities from Vajrayana Buddhism. Its Tibetan name, which translates to 'earth-imprint,' is associated with the Sanskrit word for 'holy image' or 'reproduction' (sat-chaya), as well as 'stamp' or 'mold impression' (canchaka), which is derived from the Prakrit word for modelling (sacchava or sacchaka). In traditional methods, tsatsa are formed with clay, where it is pressed using a wooden, stone, or metal mould and then left to dry. In modern practices, more durable materials such as resin, plaster, hydro-stone, or even pewter are used instead. To Tibetans, the creation of a tsatsa is an action that accumulates merit and mental well-being. Students are often tasked with the making of 100,000 tsatsas within their lifetime. It is one of the five preliminary practices in Vajrayana Buddhism – a method to eliminate obstacles, purify negativities, and create positive energy. Tsatsas are normally displayed on altars, shrines, or modes of transportation; inside stupas and prayer wheel niches; and at holy sites such as meditation caves, mountains, and lakes. Smaller tsatsas are placed inside a gau, or a portable shrine, and are used as protective amulets by travellers. Regardless of their size or where they are placed, these tablets represent the protective blessings and magical properties imbued within the body of the Buddha. In some cases, the incorporation of sacred substances into a clay mixture, such as the ashes, hair, or powdered bone of a deceased lama or a revered lay practitioner was meant to enhance the potency and efficacy of a tsatsa.

GAU

Gaus are sacred receptacles serving many purposes in Tibetan daily life, including as a sign of social status and rank. They are most commonly constructed from metal repoussé and made according to three different sizes. The smallest typically contain precious materials and consecrated objects and are worn around the neck. Medium-sized gaus also act as portable containers, large enough to carry cloth, string, medicine, miniature sculptures, small tsatsas, or anything else deemed sacred and auspicious. Oftentimes a viewing window is inserted into a hinged frame, while the frame itself is decorated with the Eight Buddhist Emblems and other auspicious motifs. They are frequently carried by travelling merchants, lay people, Buddhist pilgrims, and their pack animals. Large gaus are generally not considered portable and are placed within a home, place of business, or temple. They most often house one or more tsatsas, paintings, or sculptures of Buddhist deities.

Regardless of their size, gaus promote good health, prosperity, fruitful business, and safety. As Rhie and Thurman explain, "the least educated among [Tibetans] was still perfectly aware that the image or object in the gau was not the deity or historical figure they were remembering. But it served as a site where the wisdom emanation of that enlightened being could be invoked and communicated with." (A Shrine for Tibet, New York, 2009, p. 255.)

TSAKLI

Tsaklis are Buddhist or Bon ritual miniature paintings made on paper, cloth, or woodblock prints, commonly referred to as 'initiation cards'. Averaging between 8 to 18 centimeters in size, these paintings usually follow a unique iconographic program depicting buddhas, bodhisattvas, protector deities, siddhas, lamas, attributes, or ritual objects as a fully contained set. That being said, a complete set is rare to come by, though the initial arrangement would have outlined a specific sequencing for the associated ritual practice. In some cases, writing is included on the front, but almost always inscriptions are included on the back of each card. These inscriptions can identify subjects and their sequencing, imbue the painting with a mantra, include a dedicatory inscription to a lama, or mention the time and place that cards were made.

First recorded in the Tanjur, a canon comprising treatises and commentaries on Buddhist doctrine, tsaklis were first described by the monk Anandagarbha during the 11th century, who discusses the, "tsa ka li of the body," in relation to a physical manifestation of a deity and its use as a visual aid in meditative practice. The lack of a complete set and their classification as cult objects has made their precise use vague, though they are understood to relate to the following ritual activities: 1) initiation and empowerment rites; 2) the consecration of images, or to mark or protect a temple; 3) as a substitute for deities or ritual materials; 4) for protective amulets; 5) as aids in meditational practices to help invoke deities

CHITIPATI

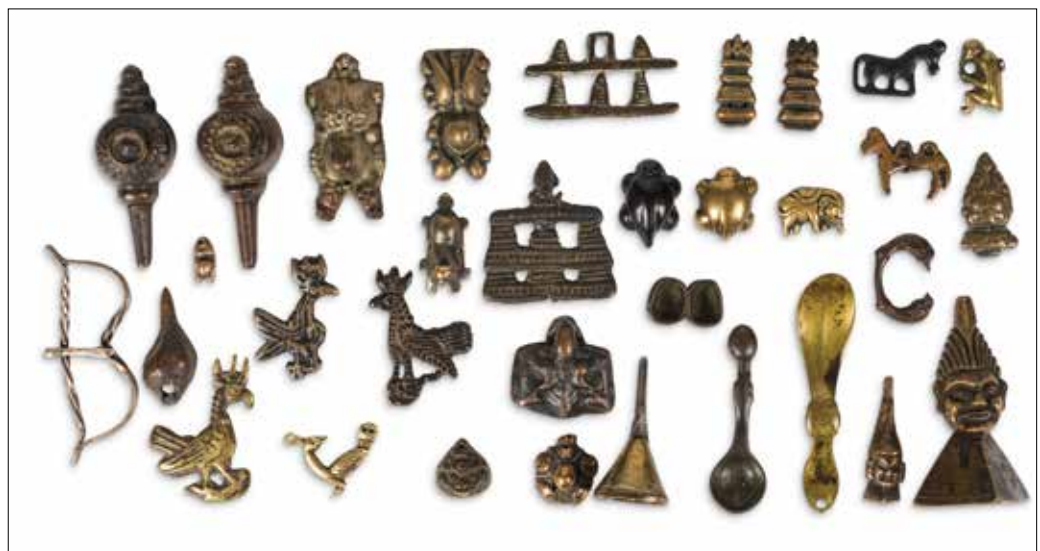
Chitipati are a divine skeleton couple also and initially known as Shri Shmashana Adhipati, "the lord and lady of the charnel ground." They act as protector deities, particularly against thieves and grave robbers, vowing to destroy enemies of the Dharma. They are closely associated with the Chakrasamvara Tantra and visually represented as intertwined jovial skeletal figures, each holding various attributes, dancing in a halo of wild flames. Their wrathful and skeletal appearance can be likened to a momento mori, acting as a reminder of death and the temporality of all things. As macabre lords of the cremation grounds, they serve to remind Tibetans of the inevitability of death and decay, while at the same time, to celebrate one's ultimate liberation from duality.

A much beloved subject in Tibetan Buddhism, the Chitipati are represented on thangkas and appliques, in sculpture, on wooden shrines and furniture, and as elaborate costumes worn during ceremonial dances (Cham), in a visual type that becomes standardized for centuries. Even in early representations of the subject, as illustrated in a 15th-century thangka in the Rubin Museum of Art (F1996.16.5), the iconography of the couple's interlocking legs, the skull staff and blood-filled skull cup attributes, and skull crowns framed within a flaming aureole are similarly found on 20th-century depictions.





201



202

201

ENSEMBLE DE TRENTE ET UN THOGCHAKS EN MÉTAL
TIBET, VIII^E-XIV^E SIÈCLE

Including Khyung Ngonpo (Garuda), vajras, Achala riding a bird, bodhisattvas, Krodha Vajrapani, Manjushri, Vajrakila, skulls, rings, and auspicious symbols.

Himalayan Art Resources item no. 205231

8 cm (3 1/8 in.), the highest

€5,000 - 8,000

A GROUP OF THIRTY-ONE METAL THOGCHAKS
TIBET, 8TH-14TH CENTURY

西藏 八至十四世紀 金屬托甲一組三十一件

Thogchaks are found objects, treasured by Tibetans for their talismanic powers, always metal and usually of great age and wear. Originally, many might have served as fastenings on chests, belts, saddles, and the like. Heller has written extensively on the subject, drawing on examples with similar motifs. See Reynolds (ed.), *From the Sacred Realm*, New York, 1999, pp. 60 & 79, pl. 35; and Heller, *Early Himalayan Art*, New Delhi, 2008, pp.112-3 & 130, nos. 34 & 43.

202

ENSEMBLE DE TRENTE-TROIS THOGCHAKS EN MÉTAL
TIBET, VIII^E-XIV^E SIÈCLE

Himalayan Art Resources item no. 205232

9.6 cm (3 3/4 in.), the highest

€5,000 - 8,000

A GROUP OF THIRTY-THREE METAL THOGCHAKS
TIBET, 8TH-14TH CENTURY

西藏 八至十四世紀 金屬托甲一組三十三件



203



204

203
ENSEMBLE DE VINGT-SIX THOGCHAKS EN MÉTAL
 TIBET, VIII^E-XIV^E SIÈCLE
 Himalayan Art Resources item no. 205233
 4.7 to 8 cm (1 7/8 to 3 1/8 in.) high

€2,000 - 3,000

A GROUP OF TWENTY-SIX METAL THOGCHAKS
 TIBET, 8TH-14TH CENTURY

西藏 八至十四世紀 金屬托甲一組二十六件

204
ENSEMBLE DE TRENTE THOGCHAKS EN MÉTAL
 TIBET, VIII^E-XIV^E SIÈCLE
 Himalayan Art Resources item no. 205234
 13.5 cm (5 1/4 in.), the highest

€2,000 - 3,000

A GROUP OF THIRTY THOGCHAKS
 TIBET, 8TH-14TH CENTURY

西藏 八至十四世紀 金屬托甲一組三十件



205

205
BANDEAU RITUEL ORNÉ DE TALISMANS COMPRENANT DES THOGCHAKS

TIBET, XIIIE-XXE SIÈCLE

Himalayan Art Resources item no. 205118

79 cm (31 1/8 in.) high, overall

€2,000 - 4,000

A CLOTH WITH TALISMANS INCLUDING THOGCHAK
TIBET, 12TH-20TH CENTURY

西藏 十二至二十世紀 法器布飾



206

206
AMULETTE DE BOUDDHA SHAKYAMUNI EN ALLIAGE DE CUIVRE ENVELOPPÉ DE CUIR

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205119

5 cm (2 in.) high

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A LEATHER ENCASED COPPER ALLOY AMULET OF BUDDHA
SHAKYAMUNI
MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 皮套銅釋迦牟尼佛護身符

For similar amulet sculptures of Shakyamuni, see HAR 50288 & HAR 50289.



207

207
**COLLIER DE CLOCHE DE YAK EN ALLIAGE DE CUIVRE AVEC
GARUDA THOGCHAK**

TIBET, XVIII^E SIÈCLE AVEC DES ÉLÉMENTS ANTÉRIEURS

Leather element.

Himalayan Art Resources item no. 205120

50 cm (19 3/4 in.) long, overall

€2,000 - 4,000

A COPPER ALLOY YAK BELL NECKLACE WITH GARUDA
THOGCHAK
TIBET, 18TH CENTURY WITH EARLIER ELEMENTS

西藏 十八世紀(部分更早) 銅犛牛鈴及迦樓羅托甲項飾

A similar Garuda *thogchak* was sold at Bonhams, New York, 17 March
2014, lot 22.



208

208
PURBHA EN ZITAN

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205206

23 cm (9 in.) high

€1,000 - 1,500

A ZITAN WOOD PURBHA
TIBET, 18TH CENTURY

西藏 十八世紀 紫檀普巴杵



209

209

GRAND PURBHA EN BOIS

TIBET OU NÉPAL, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205207

40 cm (15 3/4 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A LARGE WOOD PURBHA

TIBET OR NEPAL, 18TH/19TH CENTURY

西藏或尼泊爾 十八/十九世紀 木普巴杵

210

ENSEMBLE DE QUATRE PURBHA EN BOIS

TIBET OU MONGOLIE, XIX^E SIÈCLE

Himalayan Art Resources item no. 205205

31 cm (12 1/4 in.), the highest

€1,000 - 1,500

A GROUP OF FOUR WOOD PURBHA

TIBET OR MONGOLIA, 19TH CENTURY

西藏或蒙古 十九世紀 木普巴杵一組四件



210

211

PAIRE DE PURBHAS EN BOIS

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205208

37 cm (14 5/8 in.) high, the larger;

32 cm (12 5/8 in.) high, the smaller

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A PAIR OF WOOD PURBHAS

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木普巴杵一對

212

ENSEMBLE DE TROIS GRANDS PURBHAS EN BOIS

POLYCHROME

TIBET, XVIIIIE/XIXE SIÈCLE

Himalayan Art Resources item no. 205210

52 cm (20 1/2 in), the highest

€2,000 - 3,000

A GROUP OF THREE LARGE POLYCHROMED WOOD

PURBHAS

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 木雕加彩普巴杵一組三件

These three purbhas were almost certainly part of a larger set used for the ritual demarcation of protective boundaries around sacred sites.

The finials of the two smaller purbhas were carved in the shape of a flaming chakra. It is surrounded by miniature images of demons executed in gold outline. The finial of the larger purbha is carved on four sides with triratna surmounted by three cintamanis. The hilts of the purbha consist of three polygons separated by two octagons. The upper polygons in each purbha are painted with four Garudas of various colors. The central ones contain four-, five-, six- and eight-spoke wheels (chakras), each pierced with arrows, axes, tridents and other ritual Vajrayana weapons painted in gold.

The lower polygons contain images of a snow lion, a tiger, a hyena and a leopard. The octagonal parts of the two smaller purbhas are painted with strings of vajras. The upper octagonal parts of the two smaller purbhas are painted with strings of vajras. The upper octagonal part of the larger purbha contains curious carved "gates", each with a miniature image of a warrior clad in armour and holding a sword and shield. The blade of this purbha is painted with three animals: a wolf, a bear and a hyena.

Published:

Spink & Sons, Ltd., *Mirror of Mind: Art of Vajrayana Buddhism*, London, 1995, pp. 78-9, no. 48.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 102, no. 20.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1995



211



212



213

213

PURBHA SUR SOCLE EN BOIS POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205211

32 cm (12 5/8 in.) high

€1,500 - 2,000

A POLYCHROMED WOOD PURBHA AND STAND

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩普巴杵連座

214

CINQ BATONS TÊTE DE MORT EN BOIS POLYCHROME

MONGOLIE, XIXE SIÈCLE

Three with applied silk ribbons.

Himalayan Art Resources item no. 205371

36 cm (10 1/4 in.), the highest

€1,000 - 1,500

FIVE POLYCHROMED WOOD SKULL STAFFS

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩骷髏杵五件

Published: (first from left only)

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.113, no.42.

Exhibited: (first from left only)

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



214



215



216

**215
NEUF PURBHAS EN BOIS SCULPTÉ POLYCHROME**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205372

24.5 cm (9 5/8 in.), the longest

€1,000 - 1,500

NINE POLYCHROME CARVED WOOD PURBHAS
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩普巴杵九件

Published: (two only)

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.102, no.19.

Exhibited: (two only)

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

**216
PURBHA ET BOÎTE EN ALLIAGE DE CUIVRE**

MONGOLIE, XVIIIIE/XIXE SIÈCLE

With applied silk ribbons; copper alloy box with applied Tibetan 'om ah hum' mantra.

Himalayan Art Resources item no. 205374

The phurba: 13cm (5 1/8 in.) long;

Box: 15 cm (5 7/8 in.) long

€1,500 - 2,000

A COPPER ALLOY PURBHA AND BOX
MONGOLIA, 18TH/19TH CENTURY

蒙古 十八/十九世紀 銅普巴杵連盒



217



217

DOUZE PURBHAS EN LAITON, ALLIAGE DE CUIVRE, BOIS ET CRISTAL DE ROCHE

TIBET ET NÉPAL, DU XVE AU XIXE SIÈCLE

Some with applied silk ribbons, one with shell toggle.

Himalayan Art Resources item no. 205375

14 cm (5 1/2 in.), the highest

€2,000 - 3,000

TWELVE BRASS, COPPER ALLOY, WOOD AND ROCK CRYSTAL
PURBHAS

TIBET AND NEPAL 15TH-19TH CENTURY

西藏及尼泊爾 十五至十九世紀 銅、木及水晶普巴杵一組十二件

218

No lot

219

ENSEMBLE DE NEUF CLOUS RITUELS EN BOIS REPRÉSENTANT MAHAKALA

NÉPAL, XIXE SIÈCLE

Himalayan Art Resources item no. 205117

21 cm (8 1/4 in.), the highest

€400 - 600

To be sold without reserve

敬請注意，本拍品不設底價

NINE WOOD RITUAL MAHAKALA PEGS
NEPAL, 19TH CENTURY

尼泊爾 十九世紀 木雕大黑天法槌一組九件



219

220

KAPALA DANDA EN BOIS ET ALLIAGE DE CUIVRE

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205099

57.5 cm (22 5/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A WOOD AND COPPER ALLOY KAPALA DANDA

TIBET, 19TH CENTURY

西藏 十九世紀 木嵌銅骷髏杖

This ritual implement, the *kapala danda* (skull club), vanquishes harmful phenomena. The implement is also wielded by Yama Dharamaraja, "The Lord of Death", who uses the club to annihilate karmic defilements that precipitate the cycle of death and rebirth. The skull head has purifying, wisdom flames that protrude from the mouth. The stylized club transforms the human skeleton into an abstract body of magical ritual empowerment.

For a *kapala danda* with similar skull head and wisdom flames, see Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p. 199, no. 237. Also, see a 19th-century *danda* offered at Florence Number Nine, Florence, 19 November 2013, lot 568.

221

RINCHEN BRDARU COMPOSÉ DE DEUX PIÈCES EN ACIER

TIBET, VERS XIIIÈ SIÈCLE

Himalayan Art Resources item no. 205483

The longest section, 34 cm (13 3/8 in.) long

€1,000 - 1,500

A STEEL RITUAL TWO-PIECE FILE (RIN-CH'EN BRDA-RU)

TIBET, CIRCA 13TH CENTURY

西藏 約十三世紀 鋼法器



220



221



222

222

RINCHEN BRDARU COMPOSÉ DE DEUX PIÈCES EN ACIER

TIBET, VERS LE XIII^E SIÈCLE

Himalayan Art Resources item no. 205100

The longest section: 25.5 cm (10 in.) long

€1,000 - 1,500

A STEEL RITUAL TWO-PIECE FILE (RIN-CH'EN BRDA-RU)

TIBET, CIRCA 13TH CENTURY

西藏 約十三世紀 鋼法器

Rinchen daru (lit. 'rubbing file'), are used in special ceremonies for blessing and consecrating sacred images. A file or rasp is drawn across the central blade to produce shavings of the five holy metals gold, silver, copper, tin, and iron. For more information, see Henss, *Buddhist Ritual Art of Tibet*, 2020, pp. 275-277, nos. 355-359. For a complete file set see Neven, *Lamaistic Art*, Brussels, 1975, p. 56, no. 157. A stylistically related c.13th-century Purbha was sold at Bonhams, New York, 17 March 2014, lot 23.



223

223

RINCHEN BRDARU EN ALLIAGE DE CUIVRE

TIBET, VERS LE XIII^E SIÈCLE

Himalayan Art Resources item no. 205101

11 cm (4 3/8 in.) high

€200 - 300

To be sold without reserve

A COPPER ALLOY RITUAL FILE (RIN-CH'EN BRDA-RU)

TIBET, CIRCA 13TH CENTURY

西藏 約十三世紀 銅法器

224

COUTEAU RITUEL EN ACIER ET LAITON

TIBET, VERS LE XVIII^E SIÈCLE

Himalayan Art Resources item no. 205104

44 cm (17 3/8 in.) high

€2,000 - 3,000

A STEEL AND BRASS RITUAL KNIFE

TIBET, CIRCA 18TH CENTURY

西藏 約十八世紀 銅柄鋼刃法刀

The triangular blade with a *kurtimukha* hilt and ribbed scorpion tail is an unusual variant on the typical curved knife and chopper employed by wrathful deities.



224

225

MODÈLE RITUEL D'UN INSTRUMENT DE MUSIQUE EN BOIS POLYCHROME INCRUSTÉ D'ARGENT

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205108

58 cm (22 7/8 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROME WOOD AND SILVER-INLAID RITUAL MODEL OF A MUSICAL INSTRUMENT
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪木嵌銀樂器式法器



226

ÉPÉE RITUELLE EN FER DAMASQUINÉ OR ET ALLIAGE DE CUIVRE DORÉ (KHADGA)

TIBET, XVIIIE/XVIIIIE SIÈCLE

Himalayan Art Resources item no. 205109

41.5 cm (16 3/8 in.) long

€1,000 - 1,500

敬請注意, 本拍品不設底價

A GOLD DAMASCENED IRON AND GILT COPPER ALLOY RITUAL SWORD (KHADGA)
TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 銅鎏金柄鐵鍍金刀揭伽劍

The vajra-sword (*khadga*) is a symbol of Wisdom's ability to cut through the veils of ignorance. It consists of a fire-flamed iron blade and a separately-cast, eight-faceted handle with a half-vajra pommel.

Compare an earlier example published in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p. 214, no. 265.

227

UNE CUILLÈRE À RÂPE EN FER DAMASQUINÉ OR ET ARGENT

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205183

32.5 cm (12 3/4 in.) long

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A GOLD AND SILVER DAMASCENED IRON RASP SPOON
TIBET, 19TH CENTURY

西藏 十九世紀 鐵鍍金銀銼勺



226



227



228

228

USTENSIL RITUEL EN BOIS

TIBET, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205184

22 cm (8 5/8 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A WOOD RITUAL IMPLEMENT

TIBET, CIRCA 19TH CENTURY

西藏 約十九世紀 木雕法器

229

MARTEAU RITUEL EN FER ET LAITON; AVEC LANCE EN FER INCRUSTÉ DE CUIVRE

TIBET, XVIIE/XVIII SIÈCLE

Himalayan Art Resources item no. 205219

The spear: 52 cm (20 1/2 in.) long;

The hammer: 29 cm (11 3/8 in.) long

€2,000 - 3,000

AN IRON AND BRASS RITUAL HAMMER; TOGETHER WITH A

COPPER INLAID IRON SPEAR

TIBET, 16TH/17TH CENTURY

西藏 十六/十七世紀 天鐵銅法槌及鐵錯銅矛

Published:

Spink & Son Ltd., *Visions of Perfect Worlds: Buddhist Art from the Himalayas*, London, 1999, pp.68 and 72, nos.37 and 41.

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.99, nos.9 and 10.

Michael Henss, *Buddhist Ritual Art of Tibet: A Handbook on Ceremonial Objects and Ritual Furnishings in the Tibetan Temple*, Stuttgart, 2020, p. 218, no. 274. (spear)

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

Provenance:

Spink & Son Ltd., London, 1999



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PARTIE DE BÂTON SONNEUR EN ACIER AGRÉMENTÉ DE STUPA ET D'ANNEAUX EN ACIER (KHAKKHARA)

TIBET, XVII^E SIÈCLE

Himalayan Art Resources item no. 205098

55 cm (21 5/8 in.) high

€1,000 - 1,500

A STEEL FINIAL WITH STUPAS FROM A RINGING STAFF
(KHAKKHARA)

TIBET, 17TH CENTURY

西藏 十七世紀 鋼佛塔錫杖首

The *khakkhara* ("ringing staff", "sounding staff") is one of the codified possessions of a Buddhist monk. It has a practical use for alerting and diverting animals from a monk's pathway, while also having mnemonic features worked into its shape and components. For other types of *khakkharas*, see HAR 273 and 50335.

An earlier example was sold at Christie's, Amsterdam, 2 November 1998, lot 35, while a later is published in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, pp. 432-3, serving to inform the present lot's attribution in between.

231

VAJRA EN FER

TIBET, XII^E/XIII^E SIÈCLE

Himalayan Art Resources item no. 205384

24 cm (9 1/2 in.) long

€2,000 - 3,000

AN IRON VAJRA

TIBET, 12TH/13th CENTURY

西藏 十二/十三世紀 鉄金剛杵

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.104, no.27.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

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232

GRAND VAJRA EN ALLIAGE DE CUIVRE

TIBET, XVIIIÉ/XIXÉ SIÈCLE

Himalayan Art Resources item no. 205385

32 cm (12 5/8 in.) high

€2,000 - 4,000

A LARGE COPPER ALLOY VAJRA

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 銅金剛杵

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.104, no.26.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

233

DEUX VAJRAS EN FER ET DEUX EN BOIS (TROIS AVEC ÉTUI)

TIBET ET NÉPAL, XIIIÉ SIÈCLE ET POSTÉRIEUR

Himalayan Art Resources item no. 205386

16.5 cm (6 1/2 in.), the highest

€1,000 - 1,500

TWO IRON AND TWO WOOD VAJRA (THREE WITH CASES)

TIBET AND NEPAL, 13TH CENTURY AND LATER

西藏及尼泊爾 十三世紀及更晚 鐵及木金剛杵各兩件 (三件帶盒)



232



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234

ENSEMBLE DE QUATRE VAJRAS EN LAITON ET EN ARGENT

TIBET ET NÉPAL, XVE-XIXE SIÈCLE

Himalayan Art Resources item no. 205383

21 cm (8 1/4 in.), the highest

€2,000 - 3,000

A GROUP OF FOUR BRASS AND SILVER VAJRAS
TIBET AND NEPAL 15TH-19TH CENTURY

西藏及尼泊爾 十五至十九世紀 銅及銀金剛杵一組四件

Published: (3 only)

Ramon Prats, et.al., *Monasterios y lamas del Tibet*,
Madrid, Fundación "La Caixa", 2000, p.104, no.25 & 26.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa",
Madrid, November 2000-January 2001.



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SIX VAJRAS ET GHANTAS EN CUIR PEINT ET BOIS LAQUÉ ET UN VASE RITUEL EN PAPIER-MÂCHÉ

TIBET, XVE SIÈCLE ET POSTÉRIEUR

(7).

Himalayan Art Resources item no. 205388

24.5 cm (9 5/8 in.), the highest

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

SIX PAINTED LEATHER AND LACQUERED WOOD VAJRA
AND GHANTA CASES; AND ONE PAPIER-MÂCHÉ
RITUAL VASE CASE
TIBET, 15TH CENTURY AND LATER

西藏 十五世紀及更晚 彩繪皮革及漆木金剛杵及金剛鈴配
盒六件 及 紙塑法瓶配盒



235



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GRANDE CLOCHE (GHANTA) EN ALLIAGE DE CUIVRE ET LAITON

MARQUE XUANDE À HUIT CARACTÈRES, XIXE SIÈCLE
Himalayan Art Resources item no. 205422
27 cm (10 5/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A LARGE COPPER ALLOY AND BRASS BELL (GHANTA)
EIGHT-CHARACTER XUANDE MARK, 19TH CENTURY

十九世紀 宣德款 銅金剛鈴



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CLOCHE RITUELLE EN ALLIAGE DE CUIVRE ET LAITON (GHANTA)

TIBET, XVIIE SIÈCLE
With an applied tassel of turquoise and coral beads.
Himalayan Art Resources item no. 205387
19 cm (7 1/2 in.) high

€2,000 - 3,000

A COPPER ALLOY AND BRASS RITUAL BELL (GHANTA)
TIBET, 16TH CENTURY

西藏 十六世紀 銅金剛鈴

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.104, no. 26.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



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KAPALA EN PIERRE SCULPTÉE

TIBET, XVIII^E SIÈCLE

The bowl with an inscription; and presentation shagreen and fabric box.

Himalayan Art Resources item no. 205381

With box: 15 cm (5 7/8 in.) long

€3,000 - 5,000

A CARVED STONE KAPALA
TIBET, 18TH CENTURY

西藏 十八世紀 石雕供碗



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KAPALA ET SON SUPPORT EN ARGENT ET ALLIAGE DE CUIVRE DORÉ

TIBET, XIX^E SIÈCLE

Himalayan Art Resources item no. 205380

12 cm (4 3/4 in.) high;

With stand: 16 cm (6 1/4 in.) high

€2,000 - 3,000

A SILVER AND GILT COPPER ALLOY MOUNTED KAPALA AND
STAND
TIBET, 19TH CENTURY

西藏 十九世紀 嵌銀嵌銅鎏金供碗及底座

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.114, no.48.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



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COUPE CRÂNIENNE KAPALA À MONTURE DE CUIVRE DORÉ

NÉPAL, VERS LE XVIII^E SIÈCLE

Himalayan Art Resources item no. 205086

19.5 cm (7 5/8 in.) long

€4,000 - 6,000

A GILT COPPER MOUNTED SKULL KAPALA
NEPAL, CIRCA 18TH CENTURY

尼泊爾 約十八世紀 嵌銅鑲金嘎巴拉供碗

Arrangements of this kind, depicting the head of a bodhisattva connected by beaded swags to two flanking skulls, were popularly featured in 18th century Nepal. A *kapala* in the Rubin Museum of Art (C2004.8.1a-b) is similar in style to the present lot.

Published:

Gilles Béguin, *L'Art Newar De La Vallée De Kathmandu*, Paris, 1990, p. 77.

Provenance:

Collection Gérard Labre, Paris.

241

ENSEMBLE DE CINQ BOLS KAPALAS

TIBET ET MONGOLIE, XIXE/XXE SIÈCLE

In copper alloy, silver, skull with painted interior, iron and wood, together with one cover. (6)

Himalayan Art Resources item no. 205379

17 cm (6 3/4 in.), the longest

€1,200 - 1,500

FIVE VARIOUS KAPALAS
TIBET AND MONGOLIA, 19TH/20TH CENTURY

西藏及蒙古 十九/二十世紀 供碗一組五件



241



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DEUX BOLS KAPALAS AVEC TRÉPIEDS EN FER

TIBET, XVIIIE/XVIIIIE SIÈCLE

One skull with a silver lining.

Himalayan Art Resources item no. 205378

18 cm (7 1/8 in.) long; one with silver lining 18.5 cm (7 1/4 in.) long

€2,000 - 3,000

TWO SKULL KAPALAS WITH IRON STANDS

TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 供碗連鐵三足架一組兩件

Published:(left only)

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.114, no.50.

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19

March - 9 August 2010.

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid,

November 2000-January 2001.

243

ENSEMBLE DE DIX BOLS KAPALAS

TIBET ET NÉPAL, XVIIIIE/XIXE SIÈCLE

In copper alloy, bone, brass and silver.

Himalayan Art Resources item no. 205377

11 cm (4 3/8 in.), the longest

€1,000 - 1,500

TEN VARIOUS KAPALAS

TIBET AND NEPAL, 18TH/19TH CENTURY

西藏及尼泊爾 十八/十九世紀 供碗一組十件



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HUIT BOLS KAPALAS COUVERTS SUR SOCLES EN ARGENT ET ALLIAGE DE CUIVRE REPOUSSÉ

TIBET ET MONGOLIE, XIXE SIÈCLE
Himalayan Art Resources item no. 205376
20 cm (7 7/8 in.), the highest

€2,000 - 4,000

EIGHT SILVER AND COPPER ALLOY REPOUSSÉ COVERED KAPALAS AND STANDS
TIBET AND MONGOLIA, 19TH CENTURY

西藏及蒙古 十九世紀 銀及銅鑲金錘揲蓋及座供碗八件



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BOL EN PAPIER-MÂCHÉ IMITANT UNE COUPE CRÂNIENNE

MONGOLIE, XIXE SIÈCLE
Himalayan Art Resources item no. 205382
17 cm (6 3/4 in.) long

€1,500 - 2,000

A PAPIER-MÂCHÉ IMITATION SKULL BOWL
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑供碗



246

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PENDENTIF EN COQUILLE DE CONQUE

TIBET, XVIIIÈ SIÈCLE OU ANTÉRIEUR
With Tibetan script inscription.
Himalayan Art Resources item no. 205185
7.8 cm (3 1/8 in.) high

€200 - 300

To be sold without reserve

敬請注意，本拍品不設底價

A CONCH SHELL PENDANT
TIBET, 18TH CENTURY OR EARLIER

西藏 十八世紀或更早 海螺飾

247

KALASHA EN ARGENT

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205186

6.5 cm (2 1/2 in.) high

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A SILVER KALASA

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 銀淨水瓶



247

248

LAMPE À BEURRE EN CUIVRE REPOUSSÉ ET DORÉ

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205222

14 cm (5 1/2 in.) high

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A GILT COPPER REPOUSSÉ BUTTER LAMP

TIBET, 19TH CENTURY

西藏 十九世紀 銅鑲金錘揲酥油燈



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249

TROIS LAMPES À OFFRANDES EN MÉTAL

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205263

14 cm (5 1/2 in.), the highest

€1,000 - 1,500

THREE WHITE METAL OFFERING LAMPS

TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 金屬祭燈三件



249



250



251



250

DEUX BOLS TSAMPA COUVERTS EN FER DAMASQUINÉ ARGENT

TIBET ORIENTAL, XIXE SIÈCLE

Himalayan Art Resources item no. 205278

17 cm (6 3/4 in.), the highest

€1,200 - 1,500

TWO SILVER DAMASCENED IRON COVERED TSAMPA BOWLS
EASTERN TIBET, 19TH CENTURY

藏東 十九世紀 鐵鍍銀糴粑蓋碗兩件

251

QUATRE BOLS COUVERTS EN BOIS ET EN ARGENT

MONGOLIE, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205303

14 cm (5 1/2 in.), the highest

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

FOUR WOOD AND SILVER COVERED BOWLS
MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 木及銀蓋碗一組四件

252

**LAMPE À BEURRE COUVERTE EN ALLIAGE DE CUIVRE
AJOURÉ**

MONGOLIE, XIXE/XXE SIÈCLE

Inset with turquoise and coral.

Himalayan Art Resources item no. 205370

46 cm (18 1/8 in.) high

€1,000 - 2,000

A PIERCED COPPER ALLOY BUTTER LAMP AND COVER

MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 銅嵌寶鏤空蓋酥油燈

Compare with a closely related example in the Jacques Marchais Museum, New York (Lipton, *Treasures of Tibetan Art*, 1996, p. 235, no. 126).

253

**DEUX BOUTEILLES À EAU EN TISSU MONTÉES EN ALLIAGE
DE CUIVRE**

TIBET, XVIIIÈ SIÈCLE

Himalayan Art Resources item no. 205400

With mounted cloth: 32 cm (12 5/8 in.), the highest

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

TWO COPPER ALLOY CLOTH MOUNTED WATER BOTTLES

TIBET, 18TH CENTURY

西藏 十八世紀 布面銅水囊兩件

This Tibetan lama's water canteen is part of his equipment as a Buddhist *geylong* (Skt: *bhikshu*, mendicant monk). The original Indian mendicants were allowed to carry a water bag for specially filtered water as vitally necessary for the hot Indian climate. In Tibet, the lamas drank hot tea all day long and rarely drank cold water, so the waterbag, elaborately adorned with silk brocades, served as an ornament for formal occasions and insignia of their *geylong* status.



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GROUPE DE RENFORTS DE POUDRIÈRES EN ALLIAGE DE CUIVRE ET CORNE

TIBET, XIXE SIÈCLE

Joined by a leather strap.

Himalayan Art Resources item no. 205406

63 cm (24 3/4 in.) long, overall

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A BRACE OF COPPER ALLOY AND HORN POWDER FLASKS

TIBET, 19TH CENTURY

西藏 十九世紀 銅鑲金及角雕火藥瓶一串

255

TROIS GAUS EN MÉTAL BLANC ET EN CUIVRE, ET TROIS PORTES-SILEX À MONTURE D'ARGENT

TIBET, XIXE SIÈCLE

(6)

Himalayan Art Resources item no. 205305

14 cm (5 1/2 in.), the longest

€1,000 - 1,500

THREE WHITE METAL AND COPPER GAUS AND THREE SILVER MOUNTED FLINT PURSES

TIBET, 19TH CENTURY

西藏 十九世紀 金屬及銅嘎烏盒三件 及 嵌銀燧石包三件



255

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BOÎTE CIRCULAIRE À MONTURE D'ARGENT À DÉCOR DE KURUKULLA

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205298

19 cm (7 1/2 in.) diam.; 10 cm (4 in.) high

€1,500 - 2,000

A SILVER MOUNTED CIRCULAR BOX WITH KURUKULLA

TIBET, 19TH CENTURY

西藏 十九世紀 鑲銀作明佛母紋圓蓋盒



256

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CRUCHE RITUELLE EN ALLIAGE DE CUIVRE

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205281

40 cm (15 3/4 in.) high

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A COPPER ALLOY RITUAL JUG

TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 銅法壺



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VASE COUVERT EN LAITON À DÉCOR DE GRENOUILLE

TIBET, XVIIIIE/XIXE SIÈCLE

Inset with coral and turquoise beads.

Himalayan Art Resources item no. 205280

34 cm (13 3/8 in.) high

€1,000 - 1,500

A BRASS FROG VASE AND COVER

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 銅嵌寶蛙紋蓋瓶

Believed to be a late Tibetan adaption of the Tang dynasty ceramic pilgrimage flasks, compare with an example in the Norton Simon Museum of Art (P.1998.3.4).



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VERSEUSE RITUELLE (KUNDIKA) EN LAITON INCRUSTÉ D'ARGENT

TIBET, VERS LE XVII^E SIÈCLE

Himalayan Art Resources item no. 205110

19 cm (7 1/2 in.) high

€2,000 - 3,000

A SILVER INLAID BRASS RITUAL EWER (KUNDIKA)

TIBET, CIRCA 16TH CENTURY

西藏 約十六世紀 銅錯銀軍持

The *kundika* is a religious water vessel, connoting purity, with ancient roots tracing back to the earliest Hindu and Buddhist traditions of India. This example has inlaid silver beading as well as silver *triratna* on its body, representing the Three Jewels of Buddhism: the Buddha, the Dharma (teachings), and the Sangha (monastic community). The proportions and crisp casting of its slender, pointed lotus petals are consistent with Tibetan bronze sculptures of the 15th and 16th centuries.

Compare with a several related examples of similar scale and composition, including an earlier example from the collection of Ed O'Neill sold at Bonhams, New York, 3 October 2017, lot 2, and two later examples in the Victoria and Albert Museum, London (IM 244-1927) and the Museum der Kulturen, Basel (HAR 3314187).

260

PORTE DOCUMENT EN ARGENT ET ALLIAGE DE CUIVRE DORÉ RELIÉ EN TISSU

MONGOLIE, XIX^E SIÈCLE

The tubular body and large *vajra* terminals, with angular lugs for binding during transport.

Himalayan Art Resources item no. 205279

63 cm (24 3/4 in.) long

€2,000 - 3,000

A CLOTH BOUND SILVER AND GILT COPPER ALLOY MOUNTED DOCUMENT CASE

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 布面銀及銅鑲金文件盒



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PORTE-SUTRA EN BOIS PEINT EN ROUGE ET OR

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205008

86 cm (33 7/8 in.) long

€600 - 800

To be sold without reserve

敬請注意，本拍品不設底價

A RED AND GOLD PAINTED WOOD SUTRA CASE
TIBET, 19TH CENTURY

西藏 十九世紀 紅地描金木藏經盒

Compare with a closely related sutra case attributed to the 19th century in the Rubin Museum of Art, New York (SC2012.7.4).

262

COFFRET EN BOIS RECOUVERT DE CUIR PEINT

TIBET, XVIIE/XVIII E SIÈCLE

With iron fittings.

Himalayan Art Resources item no. 205102

39 cm (15 3/8 in.) long x 19 cm (7 1/2 in.) wide x 11 cm (4 3/8 in.) high

€400 - 600

To be sold without reserve

敬請注意，本拍品不設底價

A PAINTED LEATHER-BOUND WOOD BOX
TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 彩繪皮面木盒

This box might have been used to contain documents or ritual implements. Compare with similar boxes published in Kamansky (ed.), *Wooden Wonders: Tibetan Furniture in Secular and Religious Life*, Chicago, 2004, pp. 260-72, nos. 81-94. Also see an example sold at Bonhams, New York, 13 September 2011, lot 1019.

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**PORTE-MANUSCRITS EN LAQUE DORÉE À DÉCOR
DE MANJUSHRI ET CHITIPATI**

TIBET, XXE SIÈCLE

Himalayan Art Resources item no. 205103

35.5 cm (13 3/4 in.) long

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A GILT LACQUERED MANUSCRIPT CASE WITH
MANJUSHRI AND CHITIPATI
TIBET, 20TH CENTURY

西藏 二十世紀 漆金文殊菩薩及屍陀林主藏經盒

264

**CARTABLE DE VOYAGE EN CUIR À MONTURE
D'ARGENT**

TIBET, XVIII/XIXE SIÈCLE

Himalayan Art Resources item no. 205216

32 cm (12 5/8 in.) long x 25.5 cm (10 in.) high x 13.5 cm
(5 1/4 in.) wide

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A SILVER MOUNTED LEATHER TRAVEL CASE
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 鑲銀邊單肩皮包

265

COUVERTURE DE MANUSCRIT EN BOIS PEINT

TIBET, XVIII/XIXE SIÈCLE

Himalayan Art Resources item no. 205296

34.8 cm (13 3/4 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED WOOD MANUSCRIPT COVER
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 彩繪木護經板



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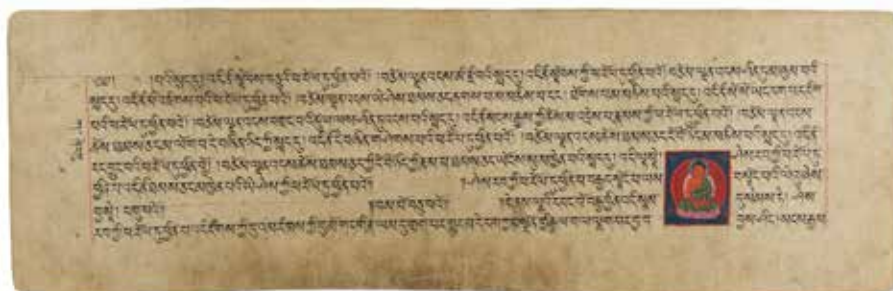
266



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COUVERTURE DE MANUSCRIT EN BOIS SCULPTÉ ET DORÉ

TIBET, XVE SIÈCLE

Himalayan Art Resources item no. 205307

74 x 29 cm (29 1/8 x 11 3/8 in.)

€1,000 - 1,500

A CARVED GILDED WOOD MANUSCRIPT
COVER

TIBET, 15TH CENTURY

西藏 十五世紀 木雕描金護經板

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COUVERTURE DE MANUSCRIT EN BOIS POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205308

48 x 18 cm (18 7/8 x 7 1/8 in.)

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED WOOD MANUSCRIPT
COVER

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩護經板

268

SIX FEUILLES DE MANUSCRITS ENLUMINÉS

GUGE, TIBET OCCIDENTAL, VERS LE XIII
SIÈCLE

Distemper and ink on paper.

Himalayan Art Resources item no. 205313

Leaf: 67 x 22 cm (26 3/8 x 8 5/8 in.), the
largest

€2,500 - 3,500

SIX ILLUMINATED MANUSCRIPT LEAVES
GUGE, WESTERN TIBET, CIRCA 13TH
CENTURY古格王朝 西藏西 約十三世紀 泥金裝飾經頁
六頁Compare with a Ashtasahasrika
Prajnaparamita sutra sold Bonhams, New
York, 27 September 2020, lot 503.



269

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MANUEL RITUEL THYASAPU ILLUSTRÉ RECTO VERSO DE MUDRAS

NÉPAL, XIXE SIÈCLE

Distemper on paper, concertina-fold.

Himalayan Art Resources item no. 205318

22 x 9.5 cm (8 5/8 x 3 3/4 in.)

€1,000 - 1,500

A DOUBLE-SIDED ILLUSTRATED RITUAL THYASAPU MANUAL OF MUDRAS

NEPAL, 19TH CENTURY

尼泊爾 十九世紀 雙面圖冊

Compare with a ritual manual in the Philadelphia Museum of Art (1994-148-617) and a book of iconographic drawings in the Los Angeles County Museum of Art (M.82.169.2) and Bonhams, New York, 18 September 2013, lot 50.

270

MANUSCRIT ILLUSTRÉ DU LIVRE DES ENFERS

MONGOLIE, XXE SIÈCLE

Ink and color on paper with cloth binding.

Himalayan Art Resources item no. 205314

36.7 x 23 cm (14 1/2 x 9 in.)

€600 - 800

To be sold without reserve

敬請注意，本拍品不設底價

AN ILLUSTRATED MANUSCRIPT OF THE BOOK OF HELLS
MONGOLIA, 20TH CENTURY

蒙古 二十世紀 地獄圖冊



270

271

MANUSCRIT ILLUSTRÉ DU FILS DE LABOG

MONGOLIE, XXE SIÈCLE

Ink and color on paper, with cloth bound covers.

Himalayan Art Resources item no. 205315

22.7 x 36.7 cm (9 x 14 1/2 in.)

€600 - 800

To be sold without reserve

敬請注意，本拍品不設底價

AN ILLUSTRATED MANUSCRIPT OF THE SON OF LABOG
MONGOLIA, 20TH CENTURY

蒙古 二十世紀 彩繪人物故事圖冊



272

MANUSCRIT ILLUSTRÉ DE 'MATERIA MEDICA'

MONGOLIE, XIXE SIÈCLE

Ink and color on paper with cardboard covers; 49 folios, 96 illustrations.

Himalayan Art Resources item no. 205316

53 x 15 cm (20 7/8 x 5 7/8 in.)

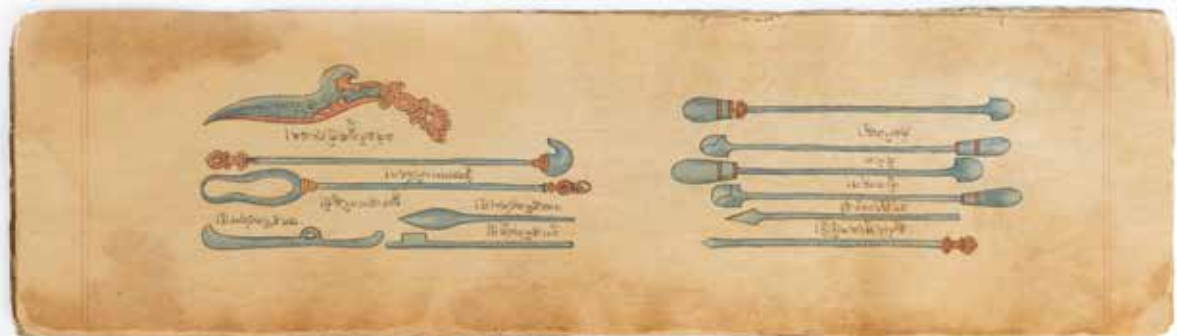
€2,000 - 3,000

AN ILLUSTRATED MANUSCRIPT FOR THE 'MATERIA MEDICA'
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪草本圖冊



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DEUX MANUSCRITS

TIBET, XIXE/XXE SIÈCLE

Ink and color on paper; one with astrological illustrations relating to the 'mirror of nectars' with red lacquered wood covers; the other with charts.

Himalayan Art Resources item no. 205317

Manuscript with cover: 23 x 9 cm (9 x 3 1/2 in.);

The other: 23 x 7 cm (9 x 2 3/4 in.)

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

TWO MANUSCRIPTS

TIBET, 19TH/20th CENTURY

西藏 十九/二十世紀 手抄經書兩部



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SIX MANUSCRITS DIVERS SUR LA MÉDECINE, LES ROYAUMES DES ENFERS, LES PARTIES MINÉRALES ET ANIMALES ET LES PLANTES

TIBET, XIXE SIÈCLE

Ink and color on paper; subjects include Tibetan medicine, astrology, and realms of Hell.

Himalayan Art Resources item no. 205320

45 cm (17 3/4 in.), the longest

€1,500 - 2,000

SIX VARIOUS ILLUSTRATED MANUSCRIPTS

TIBET, 19TH CENTURY

西藏 十九世紀 書冊六部

275

DOUZE MANUSCRITS DIVERS RELATIFS À L'ASTROLOGIE ET AUX OUTILS RITUELS ET AUX DIVINITÉS

TIBET, XIXE/XXE SIÈCLE

Ink and color on paper.

Himalayan Art Resources item no. 205321

36 cm (14 1/8 in.), the longest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

TWELVE VARIOUS MANUSCRIPTS RELATING TO ASTROLOGY AND RITUAL IMPLEMENTS AND DEITIES

TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 手抄本一組十二冊

276

MANUSCRIT DE MAHASIDDHAS

TIBET, XIXE SIÈCLE

Ink and color on paper.

Himalayan Art Resources item no. 205322

36 x 8 cm (14 1/8 x 3 1/8 in.)

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A MANUSCRIPT OF MAHASIDDHAS

TIBET, 19TH CENTURY

西藏 十九世紀 大成就者經書



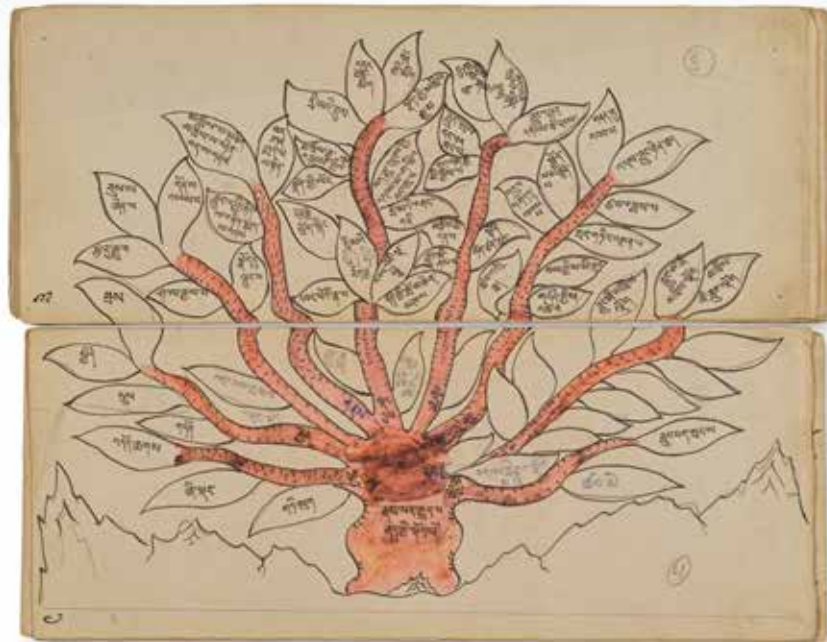
275



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MANUSCRIT ASTROLOGIQUE DU MIROIR DES NECTARS

TIBET, XIXE SIÈCLE

Ink and color on paper with red lacquer wooden covers.

Himalayan Art Resources item no. 205323

25 x 9.5 cm (9 7/8 x 3 3/4 in.)

€300 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

AN ASTROLOGICAL MANUSCRIPT OF THE MIRROR OF NECTARS
TIBET, 19TH CENTURY

西藏 十九世紀 經書手抄本

278

SIX LIVRES DU BARDO

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205324

30 x 7 cm (11 3/4 x 2 3/4 in.), the largest

€300 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

SIX BARDO MANUSCRIPTS
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 地獄經冊六部



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MANUSCRIT DES DIRECTIVES DE CHANT DE MAHAKALI LHAMO

TIBET, XIXE SIÈCLE

Ink and color on paper.

Himalayan Art Resources item no. 205325

56 cm (22 in.) long

€1,000 - 1,500

A MANUSCRIPT OF CHANTING GUIDELINES OF MAHAKALI LHAMO
TIBET, 19TH CENTURY

西藏 十九世紀 讀誦大黑佛母經指南手抄本

Finely detailed musical notes with side illustrations of skull offerings and flayed human skins. Notes on a closely related example held in the Schoyen Collection (MS5280/1) 'The manuscripts belongs to the "Yang" tradition, the most highly involved and regarded chant tradition in Tibetan music, and the only one to rely on a system of notation (Yang-Yig). The chant consists of smoothly effected rises and falls in intonation, which are represented by complex curved lines. The notation also frequently contains detailed instructions concerning in what spirit the music should be sung (e.g. flowing like a river, light like bird song) and the smallest modifications to be made to the voice in the utterance of a vowel. On the whole, Yang chants are sung at an extremely low pitch and at a lingering and subtly changing pace, allowing full expression of the chanted text. Such texts as these would have been used as a mnemonic device by the Master of Chant in a monastery in leading the monastery in the performance of a chant. The type of graphic notation of the melody line goes back to the 6th c. It does not record neither the rhythmic pattern nor duration of the notes.'

280

MANUSCRIT ILLUSTRANT DES DANSEURS TSAM (OREGA)

MONGOLIE, XXE SIÈCLE

Ink and color on paper (10).

Himalayan Art Resources item no. 205337

30 x 20 cm (11 3/4 x 7 7/8 in.), the largest

€800 - 1,200

To be sold without reserve

敬請注意，本拍品不設底價

A MANUSCRIPT OF ILLUSTRATIONS OF TSAM DANCERS (OREGA)
MONGOLIA, 20TH CENTURY

蒙古 二十世紀 彩繪查瑪舞圖冊頁



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MANUSCRIT À TROIS FEUILLES D'UN LIVRE DES ENFERS

MONGOLIE, XIXE SIÈCLE

Ink and color on paper; framed and glazed.

Himalayan Art Resources item no. 205407

34 cm (13 3/8 in.) long

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A THREE LEAF MANUSCRIPT FROM A BOOK OF HELLS
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 地獄經頁三頁



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DEUX MANUSCRITS ILLUSTRÉS TRAITANT DE L'ENFER
MONGOLIE, FIN DU XIXE SIÈCLE

Ink and blockprint with color; plain wooden covers.

Himalayan Art Resources item no. 205420

46 cm (18 1/8 in.), the larger

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

TWO ILLUSTRATED MANUSCRIPTS ABOUT HELL
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末 彩繪地獄圖冊兩部



284

283

No lot

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DIX MANUSCRITS ET CARTES MÉDICALES
TIBET, XIXE SIÈCLE

Ink and color on paper and cloth.

Himalayan Art Resources item no. 205403

52 x 51 cm (20 1/2 x 20 1/8 in.), the largest

€1,000 - 1,500

TEN MEDICAL MANUSCRIPTS AND CHARTS
TIBET, 19TH CENTURY

西藏 十九世紀 藏醫圖表一組十頁

285

SIX MANUSCRITS MÉDICAUX

TIBET, XIXE SIÈCLE

Ink on paper.

Himalayan Art Resources item no. 205402

33.5 x 37 cm (13 1/4 x 14 5/8 in.), the largest

€1,500 - 2,500

SIX MEDICAL MANUSCRIPTS

TIBET, 19TH CENTURY

西藏 十九世紀 藏醫圖表六頁

286

DEUX MANUSCRITS MÉDICAUX

TIBET, XIXE SIÈCLE

Ink and color on paper.

Himalayan Art Resources item no. 205401

51 x 50 cm (20 1/8 x 19 3/4 in.)

€2,000 - 3,000

TWO MEDICAL MANUSCRIPTS

TIBET, 19TH CENTURY

西藏 十九世紀 藏醫圖表兩頁



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SCHÉMA ASTROLOGIQUE DU ZODIAQUE ET DES HOROSCOPES

TIBET, XVIIIE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205364

124 x 40 cm (48 7/8 x 15 3/4 in.)

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

AN ASTROLOGICAL DIAGRAM OF ZODIAC AND HOROSCOPES

TIBET, 18TH CENTURY

西藏 十八世紀 占星圖

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.121, no.64.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



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**288
ENSEMBLE DE DIAGRAMMES, FICHE
MÉDICALE ET YANTRAS**

TIBET ET MONGOLIE, XIXE/XXE SIÈCLE
Ink and color on paper.
Himalayan Art Resources item no. 205344
44 x 35.5 cm (17 3/8 x 14 in.), the largest

€800 - 1,200
To be sold without reserve

敬請注意，本拍品不設底價

A GROUP OF DIAGRAMS, MEDICAL
CHARTS AND YANTRAS
TIBET AND MONGOLIA, 19TH/20TH
CENTURY

西藏及蒙古 十九/二十世紀 延陀羅及圖表等
一組



289

**289
TROIS DIAGRAMMES DE YANTRA
PHALLIQUE**

NÉPAL, XXE SIÈCLE
Ink and color on paper; within glazed sheets.
Himalayan Art Resources item no. 205343
31 x 13 cm (12 1/4 x 5 1/8 in.)

€200 - 300
To be sold without reserve

敬請注意，本拍品不設底價

THREE PHALLIC YANTRA DIAGRAMS
NEPAL, 20TH CENTURY

尼泊爾 二十世紀 延陀羅三幀



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**290
GROUPE DIVERS DE SCHÉMAS**

TIBET ET MONGOLIE, XIXE/XXE SIÈCLE
Ink and color on paper.
Himalayan Art Resources item no. 205342
28 x 18.5 cm (11 x 7 1/4 in.), the largest

€600 - 800
To be sold without reserve

敬請注意，本拍品不設底價

A MISCELLANEOUS GROUP OF DIAGRAMS
TIBET AND MONGOLIA, 19TH/20TH
CENTURY

西藏及蒙古 十九世紀/二十世紀 彩繪圖表一組

291

**CALENDRIER DE L'ANNÉE DU SINGE D'EAU FÉMININE
DE LA 14^E ANNÉE DU QUATRIÈME CYCLE RABJUNG,
ET MANUSCRITS DES HUIT TRIGRAMMES**

TIBET, XIX^E SIÈCLE

Ink and colors on paper.

Himalayan Art Resources item no. 205319

35 x 11 cm (13 3/4 x 4 3/8 in.)

€1,000 - 1,500

A CALENDAR FOR THE YEAR FEMALE WATER MONKEY OF
THE FOURTH CYCLE OF THE 14TH RABJUNG; TOGETHER
WITH EIGHT TRIGRAM MANUSCRIPTS
TIBET, 19TH CENTURY

西藏 十九世紀 第四繞迴第十四年的陰水猴曆 及 八卦手抄本

292

TABLEAU YANTRA À FOND ROUGE

TIBET, XIX^E SIÈCLE

Distemper on cloth; framed and glazed.

Himalayan Art Resources item no. 205225

51 x 42 cm (20 1/8 x 16 1/2 in.)

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A RED GROUND YANTRA CHART
TIBET, 19TH CENTURY

西藏 十九世紀 紅地延陀羅圖



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TENTURE YANTRA DE CHITIPATI EN TOILE PEINTE

MONGOLIE, XXE SIÈCLE

Himalayan Art Resources item no. 205311

Image: 51 x 32 cm (20 1/8 x 12 5/8 in.);

With silk: 81 x 43 cm (31 7/8 x 16 7/8 in.)

€1,000 - 1,500

A PAINTED CLOTH CHITIPATI YANTRA

MONGOLIA, 20TH CENTURY

蒙古 二十世紀 彩繪屍陀林主延陀羅布掛幅

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DIAGRAMME DE YANTRA

TIBET, XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205362

130.3 x 123.5 cm (51 1/4 x 48 5/8 in.)

Framed and glazed; 152.4cm x 144.2cm (60 x 56 3/4 in.)

€2,000 - 3,000

A YANTRA DIAGRAM

TIBET, 19TH CENTURY

西藏 十九世紀 延陀羅掛幅

Published:

Natalie Bazin, *Rituels tibétains: Visions secrètes du Vème Dalai Lama*, Paris, 2002, p.177, no.157.

Exhibited:

Rituels tibétains: Visions secrètes du Vème Dalai Lama, Musée Guimet, Paris, 6 November 2002 - 24 February 2003.

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TENTURE DE YANTRA EN SOIE BRDÉE ET APPLIQUÉE

TIBET OR MONGOLIA, 19TH/20TH CENTURY

Within an eight-pointed star various weapons of wrathful deities radiate from a central swastika symbol.

Himalayan Art Resources item no. 205254

65 x 66 cm (25 5/8 x 26 in.)

€2,000 - 3,000

AN EMBROIDERED SILK AND APPLIQUE YANTRA PANEL

TIBET OR MONGOLIA, 19TH/20TH CENTURY

西藏或蒙古 十九/二十世紀 緞繡織錦延陀羅掛幅

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TENTURE DE YANTRA EN SOIE BRODÉE ET APPLIQUÉE

TIBET, XIXE SIÈCLE

With embroidered Tibetan script within the layers of the mantra and surrounding circle, laid over a flayed human skin.

Himalayan Art Resources item no. 205256

Image: 44 x 41 cm (17 3/8 x 16 1/8 in.);

With mounts: 67 x 60.5 cm (26 3/8 x 23 7/8 in.)

€1,000 - 1,500

AN EMBROIDERED AND SILK APPLIQUE YANTRA PANEL
TIBET, 19TH CENTURY

西藏 十九世紀 緞鑲及織錦延陀羅掛幅

As noted by Watt 'The innermost structure of the yantra is surrounded by an outer lotus with eight petals followed by two rings of inscriptions. The heart of the yantra is made of two red interlocked triangles with inscriptions in gold lettering on a blue background. For purposes of protection an individual's name or the names of an entire family can be written at the center of the yantra. For the opposite purpose of causing harm or cursing then the victim's name is placed in the center or alternately between the blades of the weapon wheels. For bringing two people together in a love charm then both names are written at the center. Large painted yantras are used for elaborate rituals. Small yantras can be written on paper, or created as prints from wood block carvings, and are generally worn on the body. Yantras are also commonly placed above doorways and entrances to private dwellings throughout the Himalayan regions, Tibet and Mongolia'. For a closely related painted example of a Mahakala Yantra in the Rubin Museum of Art (P2000.15.2 - HAR 977).

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TENTURE DE YANTRA DE CHITIPATI EN SOIE APPLIQUÉE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205310

Image: 46 x 33 cm (18 1/8 x 13 in.);

With silk: 83.5 x 51.5 cm (32 7/8 x 20 1/4 in.)

€1,000 - 1,500

A SILK APPLIQUE CHITIPATI YANTRA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 織錦屍陀林主延陀羅掛幅



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BANNIÈRE EN TOILE PEINTE REPRÉSENTANT DES OFFRANDES

TIBET, XIXE SIÈCLE

Distemper on cotton; with skulls and severed heads joined by entrails and dismembered body parts and organs.

Himalayan Art Resources item no. 205369

546 x 25 cm (215 x 9 7/8 in.)

€1,000 - 1,500

A PAINTED CLOTH WRATHFUL OFFERING BANNER
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪祭物紋布掛幅

299

TABLIER DE MAHAKALA EN SOIE APPLIQUÉE ET OS

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205366

52 x 93 cm (20 1/2 x 36 5/8 in.) including fringe

€1,000 - 1,500

A SILK APPLIQUE AND BONE MAHAKALA APRON
TIBET, 19TH CENTURY

西藏 十九世紀 織錦飾骨雕圍裙

300

BRASSARD DE NÉCROMANCIER EN OS SCULPTÉ

TIBET, XVIIIE SIÈCLE

With cloth backing.

Himalayan Art Resources item no. 205398

20 cm (7 7/8 in.) long

€1,000 - 1,500

A CARVED BONE NECROMANCER'S ARMBAND
TIBET, 18TH CENTURY

西藏 十八世紀 骨雕招魂祭法師臂飾

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.118, no.57.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

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TABLIER EN SOIE BRODÉE ET APPLIQUÉE REPRÉSENTANT MAHAKALA

TIBET, XVIIIÈME SIÈCLE

Himalayan Art Resources item no. 205227

84 x 60.5 cm (33 1/8 x 23 7/8 in.)

€2,000 - 3,000

A SILK EMBROIDERED AND APPLIQUE MAHAKALA APRON
TIBET, 18TH CENTURY

西藏 十八世紀 緞繡及織錦大黑天紋圍裙

This fine panel would have been a part of an ensemble of Buddhist bone ritual apparel worn by a practitioner. Ritual attire like the present lot could be used to decorate life-size sculptures of deities, although they were more often worn by monks and lamas during public festivals and ceremonies, including masked dances in which the performers meditated on and transformed themselves in Dakinis, Yidams and Dharmapalas (see Ramos, *Tantra: Enlightenment to Revolution*, 2020, p.168), another in the Halpert Collection (HAR 90917) and Christie's, New York, 22 March 2011, lot 391.



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TABLIER EN TOILE PEINTE EN FORME DE PEAU DE TIGRE

TIBET, XIXE SIÈCLE

Distemper and ink on cotton; framed and glazed.

Himalayan Art Resources item no. 205226

Cloth: 60 x 52 cm (23 5/8 x 20 1/2 in.)

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED CLOTH TIGER SKIN APRON
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪虎皮紋布圍裙

The representation of a tiger cloth in this form would have served to represent a tiger skin wrapped around the waist of a wrathful deity. See a similar application to a small bronze sculpture of Vajrapani in the Museum der Kulturen, Basel (HAR 3313938).



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TENTURE, DÉTREMPE SUR TOILE (KANGDZE) REPRÉSENTANT DES OFFRANDES

TIBET, XIXE SIÈCLE

Distemper and ink on cotton.

Himalayan Art Resources item no. 205224

58 x 163 cm (22 7/8 x 64 1/8 in.)

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

AN OFFERING PAINTING (KANGDZE) TO THE EIGHT WRATHFUL ONES
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪祭物紋布掛幅



303



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304

**TENTURE, DÉTREMPE SUR TOILE (KANGDZE)
REPRÉSENTANT DES OFFRANDES DÉDIÉES À UNE FOULE
DE DIVINITÉS PROTECTRICES**

TIBET, XIXE SIÈCLE

Ink and distemper on cotton; framed and glazed.

Himalayan Art Resources item no. 205228

Cloth: 82 x 61 cm (32 1/4 x 24 in.)

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

AN OFFERING PAINTING (KANGDZE) TO A HOST OF PROTECTOR
DEITIES

MONGOLIA, 19TH CENTURY

西藏 十九世紀 彩繪祭護法布掛幅

305

TENTURE D'AUTEL EN PATCHWORK DE SOIE

TIBET, XVIIE/XVIII E SIÈCLE

Himalayan Art Resources item no. 205253

83 x 83 cm (32 5/8 x 32 5/8 in.)

€1,000 - 1,500

A SILK PATCHWORK ALTAR CLOTH

TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 絲綢拼祭壇布

A ritual cloth of this size would have been used by Tibetan monks when handling ritual objects during tantric services. Compare with a related example 'Chinese and Central Asian Textiles' in *Selected Articles from Orientations* 1983 - 1997, 1998, p. 67, fig. 22 and another in Thurman and Weldon, *Sacred Symbols*, 1999, p. 62, no. 26.

306

**TENTURE EN SOIE PEINTE REPRÉSENTANT DES
OFFRANDES**

TIBET, XIXE SIÈCLE

Distemper and ink on silk.

Himalayan Art Resources item no. 205258

147 x 43 cm (57 7/8 x 16 7/8 in.)

€2,000 - 3,000

A PAINTED SILK OFFERING PANEL

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪絲祭物圖

With seven panels depicting five suspended flayed human skins and the flayed skin of a leopard and a tiger. Each panel divided by overlaid panels with painted skulls and wrathful demons.



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**DEUX VÊTEMENTS SACERDOTAUX EN SOIE BRODÉE
ET APPLIQUÉE**

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205259

106 cm (41 3/4 in.) long, each approx.

€1,000 - 1,500

TWO EMBROIDERED SILK AND APPLIQUE SILK
VESTMENTS

TIBET, 18TH CENTURY

西藏 十八世紀 緞鑲及織錦法衣兩件

The long strips are looped at the top to go around the neck of a practitioner and secured at the middle with a cross-panel bearing two appliqued skulls.



307

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**TENTURE EN SOIE BRODÉE PEINTE REPRÉSENTANT
DES SCÈNES D'ENFER**

TIBET, XX^E SIÈCLE

Distemper and ink on silk

Himalayan Art Resources item no. 205261

300 x 140 cm (118 1/8 x 55 1/8 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED EMBROIDERED SILK PANEL WITH HELL
SCENES

TIBET, 20TH CENTURY

西藏 二十世紀 彩繪緞鑲地獄圖掛幅

This panel belongs to a set that represents the Hell Beings and the punishments they inflict. For a similar scene with humans being used as pack-animals see HAR 54833.



308

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BANNIÈRE DE VAJRA EN SOIE APPLIQUÉE

TIBET, XIX^E SIÈCLE

Himalayan Art Resources item no. 205260

444 x 15 cm (174 3/4 x 5 7/8 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A SILK APPLIQUE VAJRA BANNER

TIBET, 19TH CENTURY

西藏 十九世紀 織錦金剛杵紋掛幅



309



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**TENTURE EN SOIE ET COTON APPLIQUÉS REPRÉSENTANT
DES OFFRANDES DE COUPES CRÂNIENNES**

TIBET, XIXE SIÈCLE

The eight bowls contain various substances, *tormas*, precious gems and flaming jewels as offerings to wrathful deities.

Himalayan Art Resources item no. 205264

92 x 21 cm (36 1/4 x 8 1/4 in.)

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A SILK AND COTTON APPLIQUE OFFERING PANEL OF SKULL
BOWLS

TIBET, 19TH CENTURY

西藏 十九世紀 織錦及貼布供碗祭物圖

311

BANDEAU DE TAMBOUR RITUEL EN SOIE APPLIQUÉE

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205268

130 x 10 cm (51 1/8 x 4 in.)

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A SILK APPLIQUE RITUAL DRUM BAND
TIBET, 19TH CENTURY

西藏 十九世紀 織錦法鼓帶

312

TABLEAU D'OFFRANDE (KANGDZE) À BERNAGCHEN MAHAKALA

TIBET, XIXE SIÈCLE

Distemper on cloth

Himalayan Art Resources item no. 205433

82 x 32 cm (12 5/8 x 32 1/4 in.)

€1,200 - 1,800

AN OFFERING PAINTING (KANGDZE) TO BERNAGCHEN MAHAKALA
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪祭黑袍大黑天圖

Although Bernagchen ('Great Black Cloak') Mahakala is absent from this painting belonging to the enigmatic *kangdze* genre, we can still ascertain that the various offerings littered throughout are directed towards him because of the presence of his eponymous attire, the curved knife where his outstretched right hand would be, and the skullcup where his left hand would be. Refer to thangka of Bernagchen Mahakala sold at Bonhams, 5 October 2020, lot 114, and for more information about *kangdze* offering paintings, see HAR set no. 4490; HAR 639.

313

TENTURE EN SOIE PEINTE D'OFFRANDES AUX DIVINITÉS PROTECTRICES (KANGDZE)

TIBET, XVIIIE SIÈCLE

Himalayan Art Resources item no. 205257

543 x 43 cm (213 3/4 x 23 7/8 in.)

€1,000 - 1,500

A PAINTED SILK BANNER (KANGDZE) TO A HOST OF PROTECTOR DEITIES
TIBET OR MONGOLIA, 18TH/19TH CENTURY

西藏 十八世紀 彩繪祭護法絹本掛幅



312



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COL RITUEL EN SOIE BRODÉE ET APPLIQUÉE

DYNASTIE QING, XIXE SIÈCLE

Mounted on cloth board.

Himalayan Art Resources item no. 205421

80 x 80 cm (31 1/2 x 31 1/2 in.)

€200 - 300

To be sold without reserve

敬請注意，本拍品不設底價

AN EMBROIDERED SILK AND SILK APPLIQUE RITUAL COLLAR
QING DYNASTY, 19TH CENTURY

清 十九世紀 藍地緞鑲及織錦雲肩

315

TABLIER DE NÉCROMANCIER EN PERLES DE VERRE ET BOIS SCULPTÉ

MONGOLIE, VERS LE XIXE SIÈCLE

Framed and glazed.

62 x 68 cm (24 3/8 x 26 3/4 in.)

€1,000 - 1,500

A GLASS BEAD AND CARVED WOOD NECROMANCER'S APRON
MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 玻璃珠及木雕招魂祭法師圍裙

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.117, no.56.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



315

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TÊTE DE MORT ORNÉE DE VAJRA EN ARGENT ET ALLIAGE DE CUIVRE REPOUSSÉ

MONGOLIE, XIXE SIÈCLE OU POSTÉRIEUR

Himalayan Art Resources item no. 205161

24 cm (9 1/2 in.) high

€1,000 - 1,500

A SILVER AND GILT COPPER ALLOY REPOUSSÉ SKULL AND VAJRA FINIAL

MONGOLIA, 19TH CENTURY OR LATER

蒙古 十九世紀或更晚 銀及銅鑲金錘揲飾金剛杵頂骷髏



316

317

TROIS MASQUES EN ARGENT ET UN MASQUE EN ALLIAGE D'ARGENT REPOUSSÉ DE TÊTES DE MORT

TIBET, XVIIIIE-XIXE SIÈCLE

Himalayan Art Resources item no. 205178

18 cm (7 1/8 in.), the highest

€1,000 - 1,500

A GROUP OF THREE SILVER AND ONE SILVER ALLOY REPOUSSE SKULL MASKS

TIBET, 18TH-19TH CENTURY

西藏 十八至十九世紀 銀骷髏面具三件及銀錘揲骷髏面具一件

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 113, no. 44.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

318

TÊTE DE SQUELETTE EN ALLIAGE DE CUIVRE

TIBET, XVIIIIE SIÈCLE

Himalayan Art Resources item no. 205181

11.5 cm (4 1/2 in.) high

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A COPPER ALLOY SKELETON HEAD

TIBET, 18TH CENTURY

西藏 十八世紀 銅骷髏首



318



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ENSEMBLE DE CINQ ORNEMENTS DE COURONNE EN FORME DE TÊTE DE MORT EN ARGENT ET ALLIAGE DE CUIVRE REPOUSSÉ

MONGOLIE, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205196

13 cm (5 1/8 in.), the highest

€1,000 - 1,500

A SET OF FIVE SILVER AND GILT COPPER ALLOY REPOUSSÉ SKULL CROWN ELEMENTS

MONGOLIA, 18TH CENTURY

蒙古 十八世紀 銀及銅鑲金錘揲骷髏冠飾一組五件

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 113, no. 45.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



320

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ENSEMBLE DE NEUF ORNEMENTS EN OS DE DIVERS TABLIERS RITUELS

TIBET ET NÉPAL, XVE-XIXE SIÈCLE

Himalayan Art Resources item no. 205177

14.5 cm (5 3/4 in.), the highest

€2,500 - 3,500

NINE VARIOUS BONE APRON LEAVES AND ELEMENTS
TIBET AND NEPAL, 15TH-19TH CENTURY

西藏及尼泊爾 十五至十九世紀 法衣骨片一組九件



321

DEUX ORNEMENTS EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ REPRÉSENTANT DE TÊTES DE MORT

TIBET, XIXE/XXE SIÈCLE

Loops on the sides suggest these were attached to a fabric banner or crown.

Himalayan Art Resources item no. 205269

8.3 cm (3 1/4 in.), the highest

€1,000 - 1,500

TWO GILT COPPER ALLOY REPOUSEÉ SKULL ORNAMENTS
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 銅鑲金錘揲骷髏飾兩件



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322

COCARDE DE TEMPLE EN ALLIAGE DE CUIVRE DORÉ

TIBET, XVIIIÈ SIÈCLE

Himalayan Art Resources item no. 205417

35 cm (13 3/4 in.) diam.

€2,000 - 4,000

A GILT COPPER ALLOY SKULL TEMPLE ROUNDEL

TIBET, 18TH CENTURY

西藏 十八世紀 銅鑲金寺廟圓形骷髏飾

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.

323

MASQUE DE MAHAKALA EN PAPIER-MÂCHÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205352

35 cm (13 3/4 in.) high

€2,000 - 3,000

A PAPIER-MÂCHÉ MAHAKALA MASK

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑大黑天面具

324

TROIS MASQUES DE DÉMONS EN PAPIER-MÂCHÉ, DONT DEUX AVEC CHEVEUX

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205351

43 cm (16 7/8 in.), the highest

€4,000 - 6,000

THREE PAPIER-MÂCHÉ DEMON MASKS, TWO WITH HAIR

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 鬼魔面具三件

325

DEUX MASQUES DE GARUDA ET D'UN TAUREAU EN BOIS POLYCHROME, ET MASQUE DE GARUDA EN PAPIER-MÂCHÉ

XIXE ET XXE SIÈCLE

The wood Garuda mask from Mongolia, 19th century; the papier-mâché Garuda mask from India, 20th century; the mask of a bull from Tibet, 20th century.

55 cm (21 5/8 in.), the highest

€1,000 - 1,500

TWO POLYCHROMED WOOD MASKS OF GARUDA AND A BULL, AND A POLYCHROMED PAPIER-MÂCHÉ MASK OF GARUDA
19TH CENTURY AND 20TH CENTURY

十九及二十世紀 面具一組共三件



322



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MASQUE DE BUFFLE EN PAPIER-MÂCHÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205350

34 cm (13 3/8 in.) high

€1,000 - 1,500

A PAPIER-MÂCHÉ BUFFALO MASK

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 水牛面具

327

TROIS MASQUES EN PAPIER-MÂCHÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205349

41 cm (16 1/8 in.), the highest

€2,000 - 3,000

THREE PAPIER-MÂCHÉ MASKS OF HUMANS

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 人臉面具三件

328

CINQ MASQUES DE MAHAKALA EN PAPIER-MÂCHÉ

MONGOLIE ET TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205348

41 cm (16 1/8 in.), the highest

€2,500 - 3,500

FIVE PAPIER-MÂCHÉ MAHAKALA MASKS

MONGOLIA AND TIBET, 19TH/20TH CENTURY

蒙古及西藏 十九世紀/二十世紀 紙塑大黑天面具

329

DEUX MASQUES EN PAPIER-MÂCHÉ

AVEC RUBAN DE COULEUR: BOURIATIE, XIX SIÈCLE; MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205347

34 cm (13 3/8 in.), the highest

€2,000 - 3,000

TWO PAPIER-MÂCHÉ MASKS

WITH COLOR RIBBON: BURYATIA, 19TH CENTURY; MONGOLIA, 19TH CENTURY

布里亞特 十九世紀(飾彩帶)及 蒙古 十九世紀 紙塑面具一組兩件

Skull masks with rainbow 'butterfly wings' are defined as *tourdag* mask of a burial ground protector.

330

TÊTE DE SHOULAO EN TERRE CUITE POLYCHROME

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205162

16 cm (6 1/4 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA HEAD OF SHOULAO

MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 彩陶壽老首



328



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TÊTE DE HAYAGRIVA EN TERRE CUIE POLYCHROME

MONGOLIE, XIXE SIÈCLE OU POSTÉRIEUR

Himalayan Art Resources item no. 205160

15.4 cm (6 in.) high

€1,000 - 1,500

A POLYCHROMED TERRACOTTA HEAD OF HAYAGRIVA
MONGOLIA, 19TH CENTURY OR LATER

蒙古 十九世紀或更晚 彩陶馬頭明王首



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TÊTE DE MAHAKALA EN TERRE CUIE POLYCHROME

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205150

11 cm (4 3/8 in.) high

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA HEAD OF MAHAKALA
MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 彩陶大黑天首



332

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TÊTE DE SHOULAO EN TERRE CUIE POLYCHROME OU EN BOIS

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205149

20 cm (7 7/8 in.) high

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA OR WOOD HEAD OF SHOULAO
MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 彩陶或木雕壽老首



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TÊTE COUPÉE EN TERRE CUIE POLYCHROME

MONGOLIE, XIXE SIÈCLE OU POSTÉRIEUR

Himalayan Art Resources item no. 205148

8 cm (3 1/8 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA SEVERED HEAD
MONGOLIA, 19TH CENTURY OR LATER

蒙古 十九世紀或更晚 彩陶頭顱



334



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TÊTE COUPÉE EN TERRE CUITE POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205145

8.5 cm (3 3/8 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA SEVERED HEAD
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶頭顱



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TÊTE DE MAHAKALA EN BOIS POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205144

11.9 cm (4 3/4 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED WOOD HEAD OF MAHAKALA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩大黑天首



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**PAIRE DE TÊTES DE MOINES BOUDDHISTES OU PROFANES
EN TERRE CUITE**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205143

7.5 cm (3 in.) high, the larger;

5 cm (2 in.) high, the smaller

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A PAIR OF TERRACOTTA HEADS OF BUDDHIST MONKS OR
LAYMEN
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 陶塑像首一對



338

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MASQUE EN TERRE CUITE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205138

9 cm (3 1/2 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA MASK
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 陶塑面具

339

**TÊTE D'UN GARDIEN DES DIRECTIONS EN TERRE CUITE
POLYCHROME**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205136

13.5 cm (5 1/4 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA HEAD OF A DIRECTIONAL
GUARDIAN

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶方位天神首



339

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**TÊTE D'UN GARDIEN PROTECTEUR EN TERRE CUITE
POLYCHROME**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205135

15 cm (5 7/8 in.) high

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA HEAD OF A PROTECTOR
GUARDIAN

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶天王首



340

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MASQUE D'UNE DAKINI EN TERRE CUITE POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205134

22 cm (8 5/8 in.)

€2,000 - 3,000

A POLYCHROMED TERRACOTTA MASK OF A DAKINI
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶空行母面具



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**TÊTE D'UNE DIVINITÉ PROTECTRICE DU MONDE EN TERRE
CUITE**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205130

16 cm (6 1/4 in.) high

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA HEAD OF A WORLDLY PROTECTOR DEITY
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 陶塑世間護法首

Given the distinctive cone-shaped helmet, the head may represent that
of Dorje Setrab (cf. HAR 845).



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TÊTE D'UNE DIVINITÉ PROTECTRICE DU MONDE EN PAPIER-MÂCHÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205129

11 cm (4 3/8 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A PAPIER-MÂCHÉ HEAD OF A WORLDLY PROTECTOR DEITY
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑世間護法首



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TÊTE D'UN PRATIQUEUR TANTRIQUE EN PAPIER-MÂCHÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205128

15 cm (5 7/8 in.) high

€1,000 - 1,500

A POLYCHROMED PAPIER-MÂCHÉ HEAD OF A TANTRIC
PRACTITIONER
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩密宗修行者



345

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TÊTE D'UNE DIVINITÉ PROTECTRICE EN PAPIER-MÂCHÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205127

11.5 cm (4 1/2 in.) high

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED PAPIER-MÂCHÉ HEAD OF A PROTECTOR
DEITY
MONGOLIE, XIXE SIÈCLE

蒙古 十九世紀 紙塑加彩護法首



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PAIRE DE TÊTES DE MAHAKALA EN TERRE CUITE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205126

7.5 cm (3 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A PAIR OF TERRACOTTA HEADS OF MAHAKALA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 陶塑大黑天首一對



Representing the wrathful protector, Mahakala, each head has three bulging eyes, prominent eyebrows, flaming moustache, and a fierce mouth with fangs. Skulls adorn each forehead to symbolize the five classes of being: gods, humans, animals, tormented spirits, and denizens of hell.

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TÊTE D'UNE DIVINITÉ PROTECTRICE DU MONDE EN PAPIER-MÂCHÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205125

11 cm (4 3/8 in.) high

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED PAPIER-MÂCHÉ HEAD OF A WORLDLY PROTECTOR DEITY

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩世間護法首

The head likely represents that of Dorje Legpa, a popular Tibetan Buddhist worldly protector. See Mongolian paintings that depict Dorje Legpa in a similar style (HAR 30995 and HAR 50543).



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TÊTE DE NARO DAKINI EN TERRE CUITE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205124

10 cm (4 in.) high

€1,000 - 1,500

A TERRACOTTA HEAD OF NARO DAKINI

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 陶塑那若空行母首

Compare to a Mongolian 19th-century Tsakli of Naro Dakini in Meinert (ed.), *Buddha in the Yurt*, Vol. 2, Munich, 2011, pp. 424-5, no. 218.



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TÊTE COUPÉE EN TERRE CUITE POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205123

17.5 cm (6 7/8 in.) high

€1,000 - 1,500

A POLYCHROMED TERRACOTTA SEVERED HEAD

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶頭顱

This is a rare example from a large terracotta sculpture of the freshly severed heads, represented in gory detail, that are strung in garlands around the necks of many formidable Tibetan Buddhist deities.



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TÊTE DE DORJE LEGPA EN PAPIER-MÂCHÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205122

7 cm (2 3/4 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED PAPIER-MÂCHÉ HEAD OF DORJE LEGPA

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩金剛善護法首



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TAMBOUR RITUEL (RNGA) PEINT À DÉCOR DE CRÂNES ENFLAMMÉES

TIBET, XIXE SIÈCLE

Wood, pigment, and yak skin.

Himalayan Art Resources item no. 205105

52.5 cm (20 5/8 in.) diam.

€1,000 - 1,500

A RITUAL DRUM (RNGA) PAINTED WITH FLAMING SKULLS
TIBET, 19TH CENTURY

西藏 十九世紀 骷髏紋鼓

Compare with wooden, leather drums sold at Christie's, New York, 13 September 2010, lot 143 and Bonhams, Hong Kong, 3-11 October 2019, lot 1253.



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TAMBOUR RITUEL (RNGA) PEINT À DÉCOR DE LIONS DES NEIGES

TIBET, XIXE SIÈCLE

Wood, pigment, and yak skin.

Himalayan Art Resources item no. 205106

49 cm (19 1/4 in.) diam.

€1,000 - 1,500

This double-headed frame drum is part of the temple orchestra that accompanies Buddhist ceremonies and processions, ritual dance, and theater. Compare another Tibetan drum at the Metropolitan Museum of Art, New York (1997.365a, b), attributed to the 18th century, and a later example at the Museum aan de Stroom, Antwerp (AE.1960.0020.0002.1-2).

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PAIRE D'HAUTBOIS RITUELS (RGYA-GLING)

TIBET, XIXE SIÈCLE

Wooden body, inlaid with semi-precious stones, trumpet end of silver with perforated brass, reed holder of brass.

Himalayan Art Resources item no. 205107

59 cm (23 1/4 in.) high, each

€200 - 400

To be sold without reserve

敬請注意，本拍品不設底價

A PAIR OF RITUAL OBOES (RGYA-GLING)
TIBET, 19TH CENTURY

西藏 十九世紀 噴呐一對

These wind instruments are used in Tibetan monastic ceremonies. Compare with others in the Victoria and Albert Museum, London (IM.111-1910) and the Metropolitan Museum of Art, New York (89.4.1442).



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CONQUE RITUELLE VAISHNAVA SUR SOCLE EN FER

NÉPAL, XIII^E SIÈCLE

Himalayan Art Resources item no. 205197

12 cm (4 3/4 in.) long

€2,000 - 3,000

A VAISHNAVA RITUAL CONCH ON AN IRON STAND
NEPAL, 13TH CENTURY

尼泊爾 十三世紀 毘濕奴派法螺配鐵三足架

Vishnu holds a conch shell as his identifying attribute. On the shell, he is represented in his role as the protector of the universe riding Garuda, while holding a shell-trumpet, mace, and the discus.

<https://philamuseum.org/collection/object/95885>



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DEUX TROMPETTES RITUELLES DE FEMUR MONTÉES EN ARGENT

TIBET, XIX^E SIÈCLE

The rounded end of one wrapped in leather, the other encased in copper; each with a turquoise setting

Himalayan Art Resources item no. 205482

35 cm (13 3/4 in.), the larger

€1,500 - 2,000

TWO SILVER MOUNTED RITUAL THIGHBONE TRUMPETS
TIBET, 19TH CENTURY

西藏 十九世紀 銀嵌骨號二件

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 115, no. 51. (the copper-mounted trumpet only)

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001. (the copper-mounted trumpet only)



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TROMPETTE RITUELLE DE FEMUR RELIÉE EN CUIR ET MONTÉE EN ARGENT

TIBET, XIX^E SIÈCLE

With braided human hair wrapped around the shaft, inset semi-precious stones, and leather cord

Himalayan Art Resources item no. 205481

31 cm (12 1/8 in.) long

€1,500 - 2,000

A LEATHER BOUND AND SILVER MOUNTED RITUAL THIGHBONE TRUMPET
TIBET, 19TH CENTURY

西藏 十九世紀 銀嵌皮面骨號

This is an unusually fine example which has been embellished and preserved with great care. According to Nima Dorjee Ragnubs, such a horn made from a human thighbone would have been used in rituals for wrathful protector deities. "In the ritual, the practitioner goes alone to a cemetery or to hot springs, where he visualizes harmful beings, such as demons and ghosts. With the sound of the horn, played along with the bell, vajra, and drum, he calls the demons. He then visualizes that the demons come, and he offers them his whole body to eat, a 'body gift'...The right kind of thighbone must be chosen for the horn in order for it to be effective. It cannot come from a sinner or a thief, or it will bring bad luck. It must be straight and have a sharp ridge along the front edge resembling a horse's backbone. The large end that goes into the hip socket must be flat in front and rounded in back." (Lipton & Ragnubs, *Treasures of Tibetan Art*, New York, 1996, pp. 238-40.)



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**ASSORTIMENT DE CORNES ET TROMPETTES
RITUELLES**

TIBET, DU XVIII^E AU DÉBUT XXI^E SIÈCLE
(6).

Himalayan Art Resources item no. 205480

36 cm (14 1/8 in.), the largest

€1,000 - 1,500

AN ASSORTMENT OF RITUAL HORNS AND TRUMPETS
TIBET, 18TH-EARLY 20TH CENTURY

西藏 十八世紀至二十世紀初 號角一組六件

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 115, no. 51. (2nd from right only)

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001. (2nd from right only)



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DEUX TROMPETTES RITUELLES DE FEMUR

TIBET, XIX^E SIÈCLE

The smaller with carved Tibetan mantras; the larger with remains of painted cloth wrap with a tiger skin design.

Himalayan Art Resources item no. 205479

32 cm (12 5/8 in.), the larger

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

TWO RITUAL THIGHBONE TRUMPETS
TIBET, 19TH CENTURY

西藏 十九世紀 法號兩件



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DIX TROMPETTES RITUELLES DE FEMUR

XIX^E SIÈCLE ET ANTÉRIEUR

8 to 33.5 cm (3 1/8 to 13 1/4 in.) long

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

TEN RITUAL THIGHBONE TRUMPETS
19TH CENTURY AND EARLIER

十九世紀及更早 法號一組十件

360

**BOÎTE À CYMBALES EN BOIS POLYCHROME
À MONTURE DE LAITON**

TIBET, XVIIIIE/XIXE SIÈCLE

Himalayan Art Resources item no. 205419

39 cm (15 3/8 in.) diam; 20 cm (7 7/8 in.) high

€1,000 - 1,500

A POLYCHROMED WOOD AND BRASS MOUNTED
CYMBAL BOX

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 彩繪木嵌銅鈸盒



360

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QUATRE TROMPETTES EN OS ET CUIR

TIBET, XVIIIIE/XIXE SIÈCLE

Himalayan Art Resources item no. 205392

33.5 cm (13 1/4 in.), the highest

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

FOUR LEATHER BOUND THighbONE TRUMPETS

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 皮面骨號四件



361

Published: (only 1)

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p.115, no. 51.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.

362

CINQ TAMBOURS RITUELS

NÉPAL, XVIIIIE/XIXE SIÈCLE

Himalayan Art Resources item no. 205355

43 cm (16 7/8 in.) diam., the largest

€1,000 - 1,500

FIVE RITUAL DRUMS

NEPAL, 18TH/19TH CENTURY

尼泊爾 十八/十九世紀 法鼓五件



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CONQUE RITUELLE À MONTURE DE CUIVRE REPOUSSÉ ET DORÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205198

23 cm (9 in.) long

€2,000 - 3,000

A GILT COPPER REPOUSSÉ MOUNTED RITUAL CONCH SHELL
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 嵌銅鑲金錘揲法螺

364

DEUX TAMBOURS RITUELS AVEC VALANCES EN SOIE; AVEC TAMBOUR À MAIN

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205275

Drum: 8.5 cm (3 3/8 in.) the highest

€1,000 - 1,500

TWO RITUAL DRUMS WITH SILK VALANCES; A FURTHER HAND
DRUM (DAMARU)
TIBET, 19TH CENTURY

西藏 十九世紀 法鼓連絹鼓帶兩件及手鼓

364



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DEUX TAMBOURS RITUELS EN CUIR ET CALOTTES CRÂNIENNES (DARMARU)

TIBET, XVIII/XIXE SIÈCLE

With silk and braided valances; each on a stand

Himalayan Art Resources item no. 205394

With tassels: 55 cm (21 5/8 in.) long, the largest

€2,000 - 3,000

TWO SKULL AND LEATHER RITUAL DRUMS (DARMARU)
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 皮面頭骨法鼓兩件

365



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QUATRE TAMBOURS RITUELS EN BOIS PEINT ET CUIR (DARMARU)

TIBET, XVIII/XIXE SIÈCLE

With silk applique valances.

Himalayan Art Resources item no. 205395

With tassels: 80 cm (31 1/2 in.), the longest

€3,000 - 5,000

FOUR PAINTED WOOD AND LEATHER RITUAL DRUMS (DARMARU)
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 彩繪木及皮革法鼓



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**GRAND TAMBOUR RITUEL EN BOIS ET CUIR
POLYCHROME**

MONGOLIE, XIXE SIÈCLE

With silk and human hair valance; leather case.

Himalayan Art Resources item no. 205397

The drum: 15 cm (5 7/8 in.) high;

With tassels overall 93 cm (36 5/8 in.) long

€1,000 - 1,500

A LARGE POLYCHROME WOOD AND LEATHER RITUAL
DRUM

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩及皮革法鼓

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**DIX TAMBOURS RITUELS EN CUIR ET CALOTTES
CRÂNIENNES (DARMARU)**

TIBET ET MONGOLIE, XVIII/XIXE SIÈCLE

With silk applique and braided cotton valances.

Himalayan Art Resources item no. 205396

With tassels: 80 cm (31 1/2 in.), the longest

€2,000 - 4,000

TEN SKULL AND LEATHER RITUAL DRUMS (DARMARU)
TIBET AND MONGOLIA, 18TH/19TH CENTURY

西藏及蒙古 十八/十九世紀 頭蓋骨及皮革法鼓一組十件

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**TROIS MALAS DE PERLES DE GRAINES DE RUDRA-
L'UN AVEC DES CRÂNES ET TÊTES DE JANUS**

TIBET, XIX SIÈCLE OU ANTÉRIEUR

Himalayan Art Resources item no. 205468

68 cm (26 3/4 in.), the longest

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

THREE RUDRA SEED BEAD MALAS- ONE WITH SKULL AND
JANUS HEAD

TIBET, 19TH CENTURY OR EARLIER

西藏 十九世紀或更早 魯德拉瑪那念珠三串

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MALA DE PERLES D'AMBRE ET DE CORAIL

TIBET, XIX SIÈCLE OU ANTÉRIEUR

Himalayan Art Resources item no. 205467

43 cm (16 7/8 in.) long

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

AN AMBER AND CORAL BEAD MALA

TIBET, 19TH CENTURY OR EARLIER

西藏 十九世紀或更早 琥珀和珊瑚瑪那念珠

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QUATRE MALA DE BOIS ET DE NOIX - L'UN AVEC UN GAU MINIATURE

TIBET, XIXE SIÈCLE ET ANTÉRIEUR
Himalayan Art Resources item no. 205466
31.5 cm. (12 3/8 in.), the longest

€500 - 800
To be sold without reserve

敬請注意, 本拍品不設底價

FOUR WOOD AND NUT BEAD MALA - ONE WITH MINIATURE GAU
TIBET, 19TH CENTURY AND EARLIER

西藏 十九世紀及更早 木及核瑪那念珠四件 其一帶小嘎烏盒



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CINQ MALAS EN OS ET TROIS MALAS DE POIGNET EN OS

XIX SIÈCLE ET ANTÉRIEUR
Himalayan Art Resources item no. 205465
49 cm (19 1/4 in.), the longest

€1,000 - 1,500

FIVE BONE MALAS AND THREE BONE WRIST MALAS
19TH CENTURY AND EARLIER

十九世紀及更早 骨珠瑪那念珠五串及骨珠瑪那念珠手鍊三串

373
BOUCLE D'OREILLE D'OFFICIEL EN OR, PERLE ET TURQUOISES

TIBET, XIXE SIÈCLE
With original wooden box.
Himalayan Art Resources item no. 205430
Earring: 10.5 cm (4 1/8 in.) long

€800 - 1,200
To be sold without reserve

敬請注意, 本拍品不設底價

A GOLD, PEARL, AND TURQUOISE OFFICIAL'S EARRING
TIBET, 19TH CENTURY

西藏 十九世紀 金、珍珠及綠松石耳飾



373

Earrings of this kind were worn singularly in the left ear by lay government officials for ceremonial and day-to-day activities. A closely related example, also preserved with its original box, was sold at Bonhams, New York, 13 March 2017, lot 3007. Other similar examples were sold at Bonhams, New York, 14 September 2015, lot 56; and Sotheby's, New York, 22 September 2000, lot 20. See also the earring acquired by Captain C.W. Mainprise, who served with a medical unit during Younghusband's mission to Tibet, 1903-04, offered by Christie's, New York, 20 September 2000, lot 145 (part).

374

**COURONNE RITUELLE EN SOIE BRODÉE ET MÉTAL
APPLIQUÉ À CINQ FEUILLES**

TIBET, XVIIIIE/XIXE SIÈCLE

Himalayan Art Resources item no. 205427

20 cm (7 7/8 in.) long

€3,000 - 5,000

A SILK EMBROIDERED AND METAL APPLIQUE FIVE-LEAF
RITUAL CROWN

西藏 十八/十九世紀 緞繡飾金屬五葉冠



374

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**CHAPEAU D'OFFICIER EN PAPIER-MÂCHÉ POLYCHROME
MONTÉ EN ARGENT**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205418

32 cm (12 5/8 in.) high

€2,000 - 3,000

A POLYCHROME PAPIER-MÂCHÉ SILVER MOUNTED OFFICIAL'S
HAT
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑加彩嵌銀冠



375

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación
"La Caixa", 2000, p.121, no.65.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid,
November 2000-January 2001.

376

CLOCHE EN LAITON ET COLLIER D'ANIMAL EN TISSU

TIBET, XIXE/XXE SIÈCLE

Braided cotton and dyed yak hair.

Himalayan Art Resources item no. 205405

Overall 148 cm (58 1/4 in.) long

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A BRASS BELL AND CLOTH ANIMAL COLLAR
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 動物頸帶配銅玲



376



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ENSEMBLE EN BOIS SCULPTÉ D'APPAREILS GENITAUX

NÉPAL, XIXE/XXE SIÈCLE

(2).

Himalayan Art Resources item no. 205404

17cm (6 3/4 in.), the highest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A CARVED WOOD GENETAILIA SET

NEPAL, 19TH/20TH CENTURY

尼泊爾 十九/二十世紀 木雕一組



378

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COLLIER EN OS ET CRÂNE HUMAIN ET COLLIER DE VERTÈBRES DE SERPENT, ENSEMBLE AVEC DEUX PENDENTIFS DE CRÂNES HUMAINS

TIBET, XVIIIÈ SIÈCLE

(4).

Himalayan Art Resources item no. 205399

117 cm (46 in.), the longest

€3,000 - 5,000

HUMAN BONE AND SKULL NECKLACE, AND A SNAKE VERTEBRAE NECKLACE, TOGETHER WITH TWO HUMAN SKULL PENDANTS

TIBET, 18TH CENTURY

西藏 十八世紀 骨雕項鍊、蛇骨項鍊及頭蓋骨飾兩件

379

PETIT MALA EN COCO, CORAIL, OS, TURQUOISE ET PERLES D'OS AVEC UNE CLOCHE DE LAITON

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205469

44 cm (17 3/8 in.) long

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A COCONUT AND CORAL, CONCH, BONE, TURQUOISE AND BONE BEAD SMALL MALA WITH BRASS BELL

TIBET, 19TH CENTURY

西藏 十九世紀 百寶瑪那念珠



379

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**ENSEMBLE DE PIÈCES DE TENUE DE CÉRÉMONIE
ORNÉES DE TURQUOISES, CORAUX ET PIERRES**

LADAKH, XIXE/XXE SIÈCLE

Including a head covering and hair braid ornament, crown,
pectoral and necklace; framed and glazed. (5)

Himalayan Art Resources item no. 205302

*With frame: 76 x 59 cm (29 7/8 x 23 1/4 in.), the largest;
Crown: 60 cm (23 5/8 in.) high*

€2,000 - 3,000

AN ENSEMBLE OF TURQUOISE, CORAL AND STONE
CEREMONIAL GARB

LADAKH, 19TH/20TH CENTURY

拉達克 十九/二十世紀 飾綠松石、珊瑚及寶石禮服一組



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ORNEMENT DE DOS EN CORNALINE ET COWRIE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205300

Overall 165 cm (65 in.) long

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A CARNELIAN AND COWRIE SHELL BACK-ORNAMENT
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紅玉髓及貝殼背飾



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**DEUX MALAS EN OS AVEC INCRUSTATION DE
TURQUOISE ET CORAIL**

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205235

Each overall 46 cm (18 1/8 in.) long

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

TWO TURQUOISE AND CORAL INSET BONE MALAS
TIBET, 19TH CENTURY

西藏 十九世紀 嵌寶靈骨佛珠兩串



382



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DEUX CROCHETS EN ALLIAGE DE CUIVRE DORÉ ET FER; AVEC ORNEMENT DE SERPENTS ENTRELAÇÉS

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205180

(3)

13.5 cm (5 1/4 in.), the largest

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

TWO GILT COPPER ALLOY AND IRON HOOKS;
TOGETHER WITH AN ORNAMENT OF CONJOINED
SNAKES

TIBET, 18TH CENTURY

西藏 十八世紀 銅鑲金天鐵鉤二件及蛇紋飾一件



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MIROIR D'ORACLE EN ALLIAGE DE CUIVRE

TIBET, XIX^E SIÈCLE

Himalayan Art Resources item no. 205158

13.3 cm (5 1/4 in.) diam

€50 - 100

To be sold without reserve

敬請注意, 本拍品不設底價

A COPPER ALLOY ORACLE MIRROR

TIBET, 19TH CENTURY

西藏 十九世紀 銅護法鏡



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MIROIR D'ORACLE (MELONG) EN LAITON

TIBET, VERS LE XIX^E SIÈCLE

Himalayan Art Resources item no. 205157

13.8 cm (5 3/8 in.) diam

€1,000 - 1,500

A BRASS ORACLE MIRROR (MELONG)

TIBET, CIRCA 14TH CENTURY

西藏 約十四世紀 銅護法鏡

This brass mirror (*melong*) has a loop at the top of the plate with a rivet decorated with a protective mask. The surface of the mirror is engraved with scrollwork. In Tibet, an oracle wears traditional attire, including a mirror worn on his chest. He looks into the mirror through another mirror held by an attendant in front of him. Through this doubly distant vision, the oracle reads the future and gives advice.

Compare with a related example attributed to circa 14th century published in Weldon & Singer, *The Sculptural Heritage of Tibet*, London, 1999, p. 141, no. 59 and in the collection of the British Museum, London (1948,0712.2).

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MIROIR D'ORACLE EN LAITON

TIBET, XVIIIIE/XIXE SIÈCLE

Himalayan Art Resources item no. 205116

14 cm (5 1/2 in.) diam.

€500 - 700

To be sold without reserve

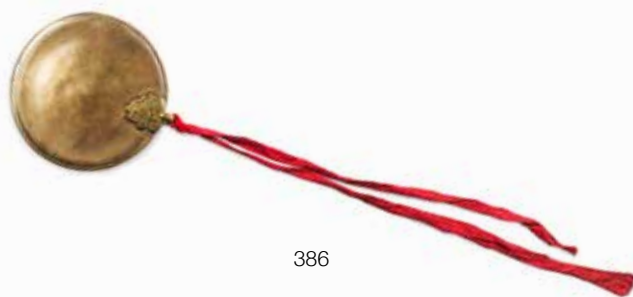
敬請注意, 本拍品不設底價

A BRASS ORACLE MIRROR

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 銅護法鏡

In Tibetan culture, an oracle wears an elaborate costume and a mirror on his chest. In deep trance, he looks into the mirror, not directly, but through another mirror held by an assistant in front of him. Through this distant vision he foretells the future and gives advice. Compare with a closely related example in the British Museum (1948,0712.1).



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ORNEMENT DE COURONNE EN BOIS SCULPTÉ

REPRÉSENTANT RATNASAMBHAVA

TIBET, XIVE SIÈCLE

Himalayan Art Resources item no. 205179

9 cm (3 1/2 in.) high

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A CARVED WOOD CROWN LEAF OF RATNASAMBHAVA

TIBET, 14TH CENTURY

西藏 十四世紀 木雕寶生如來紋冠飾



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PLATEAU EN GRÉS ÉMAILLÉ À DÉCOR DE SQUELETTE ET DE CRÂNES

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205115

15.8 cm (6 1/4 in.) long

€1,000 - 1,500

A GLAZED POTTERY 'SKELETON AND SKULL' PALETTE DISH

TIBET, 19TH CENTURY

西藏 十九世紀 釉陶骷髏紋盤



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STATUETTE DE VAJRADHAKA EN TERRE CUITE

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205121

9 cm (3 1/2 in.) high

€800 - 1,200

To be sold without reserve

敬請注意，本拍品不設底價

A TERRACOTTA FIGURE OF VAJRADHAKA
TIBET, 19TH CENTURY

西藏 十九世紀 陶塑能食金剛像

This sculpture faces upward with a radiant expression and his mouth open to emit the incense smoke. His right hand holds a vajra and his left a bell and he is adorned with bones and jewels. Wearing a lower garment of tiger skin and a billowing scarf he sits on a plain base.



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TSATSA EN PLÂTRE REPRÉSENTANT TANGTONG GYALPO

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205131

6.5 cm (2 1/2 in.) high

€100 - 200

To be sold without reserve

敬請注意，本拍品不設底價

A POLYCHROMED PLASTER TSATSA OF TANGTONG GYALPO
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪石膏湯東杰布擦擦

Tangtong Gyalpo (1371-1485 or 1385-1481) is depicted seated on antelope skin, with a few links of an iron chain in his proper right hand and possibly a vase of medicine in his right. The attributes suggest his dual legacy as both a talented engineer and a great healer.



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TORMA D'UN STUPA EN TERRE CUITE POLYCHROME

TIBET, XIXE SIÈCLE

With inscriptions.

Himalayan Art Resources item no. 205132

15 cm (5 7/8 in.) high

€300 - 500

To be sold without reserve

敬請注意，本拍品不設底價

A POLYCHROMED TERRACOTTA TORMA OF A STUPA
TIBET, 19TH CENTURY

西藏 十九世紀 彩陶佛塔朵瑪

392

STATUETTE DE BOUDDHA EN TERRE CUITE

NÉPAL, XVIIE-XVIIIÈ SIÈCLE

Himalayan Art Resources item no. 205133

19.5 cm (7 5/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA FIGURE OF BUDDHA

NEPAL, 16TH-18TH CENTURY

尼泊爾 十六至十八世紀 陶塑佛像



392

393

STATUETTE DE TANGTONG GYALPO EN TERRE CUITE POLYCHROME

MONGOLIE, XXÈ SIÈCLE

Himalayan Art Resources item no. 205137

15.6 cm (6 1/8 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA FIGURE OF TANGTONG GYALPO

MONGOLIA, 20TH CENTURY

蒙古 二十世紀 彩陶湯東杰布像



393

394

STATUETTE DE TSONGKHAPA EN PLÂTRE POLYCHROME

MONGOLIE, VERS LE XXÈ SIÈCLE

Himalayan Art Resources item no. 205139

15.2 cm (6 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED PLASTER FIGURE OF TSONGKHAPA

MONGOLIA, CIRCA 20TH CENTURY

蒙古 約二十世紀 彩繪石膏宗喀巴像

This sculpture of Tsongkhapa is the celebrated founder of the Gelug school of Tibetan Buddhism. With both hands turning the Wheel of Dharma *dharmachakrapravartana mudra*, he sits cross-legged on a double lotus base wearing traditional monk's clothing. Compare to Meinert (ed.), *Buddha in the Yurt: Buddhist Art from Mongolia*, vol. 1, pp. 194-5, no. 94, which share the style of the lotus flowers. Compare two other examples attributed to Mongolia, 20th century, see *ibid.*, pp. 200-1 & 220-1, nos. 97 & 108 with their color scheme and style.



394



395

395

AUTEL DE CHITIPATI EN TERRE CUITE

MONGOLIE, XIXE SIÈCLE

17.5 cm (6 7/8 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA SHRINE OF CHITIPATI

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 陶塑屍陀林主佛龕



396

396

AUTEL DE MAHAKALA EN TERRE CUITE POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205141

17 cm (6 3/4 in.) high

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA SHRINE OF MAHAKALA

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶大黑天佛龕

Published:

Ramon Prats, et.al., *Monasterios y lamas del Tibet*, Madrid, Fundación "La Caixa", 2000, p. 128, no. 77.

Exhibited:

Monasterios y lamas del Tibet, Fundación "La Caixa", Madrid, November 2000-January 2001.



397

397

TSATSA DE HAYAGRIVA EN PLÂTRE POLYCHROME

MONGOLIE, XXE SIÈCLE

Himalayan Art Resources item no. 205142

20.4 cm (8 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED PLASTER TSATSA OF HAYAGRIVA

MONGOLIA, 20TH CENTURY

蒙古 二十世紀 彩繪石膏馬頭明王擦擦

398

STATUETTE DE BOUDDHA SHAKYAMUNI EN TERRE CUITE

BIRMANIE (MYANMAR), XII^E SIÈCLE

12 cm (4 3/4 in.)

€1,000 - 1,500

敬請注意, 本拍品不設底價

A TERRACOTTA FIGURE OF BUDDHA SHAKYAMUNI
BURMA (MYANMAR), 12TH CENTURY

緬甸 十二世紀 陶塑釋迦牟尼佛像



398

399

STUPA MOULÉ EN TERRE CUITE DORÉE

MONGOLIE, XIX^E SIÈCLE OU POSTÉRIEUR

Himalayan Art Resources item no. 205146

9.3 cm (3 5/8 in.) high

€50 - 100

To be sold without reserve

敬請注意, 本拍品不設底價

A GILT TERRACOTTA MOULDED STUPA
MONGOLIA, 19TH CENTURY OR LATER

蒙古 十九世紀或更晚 描金陶模塑佛塔



399

400

TSATSA DE VAJRABHAIRAVA EN TERRE CUITE

MONGOLIE, XIX^E SIÈCLE

16 cm (6 1/4 in.) high

€1,000 - 1,500

A POLYCHROMED TERRACOTTA TSATSA OF
VAJRABHAIRAVA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶大威德金剛擦擦

Compare to a similar molded mandala of Vajrabhairava Meinert
(ed.), *Buddha in the Yurt: Buddhist Art from Mongolia*, Munich,
2011, pp. 460-1, no. 238.



400



400

401

TSATSA D'UN AUTEL DE PADMASAMBHAVA EN TERRE CUITE POLYCHROME

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205151

21 cm (8 1/4 in.) high

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA TSATSA OF A
PADMASAMBHAVA SHRINE
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 彩陶蓮花生佛龕擦擦

Compare with a similar Tibetan Tsatsa of Padmasambhava
illustrated in Henss, *Buddhist Ritual Art of Tibet*, Stuttgart, 2020, p.
385, fig. 516.

402

TSATSA DE SHADAKSHARI LOKESHVARA EN TERRE CUITE POLYCHROME

INDE DU NORD-EST, VERS LE XIIIE SIÈCLE

8.8 cm (3 1/2 in.) high

€1,000 - 1,500

A POLYCHROMED TERRACOTTA TSATSA OF SHADAKSHARI
LOKESHVARA
NORTHEAST INDIA, CIRCA 12TH CENTURY

印度東北 約十二世紀 彩陶四臂觀音擦擦



402



403

403

TSATSA D'UN LAMA EN TERRE CUITE DORÉE

TIBET, VERS LE XIVIE SIÈCLE

Himalayan Art Resources item no. 205169

6 cm (2 3/8 in.) high

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A GILT TERRACOTTA TSATSA OF A LAMA
TIBET, CIRCA 14TH CENTURY

西藏 約十四世紀 描金陶喇嘛擦擦



404

404

A POLYCHROMED TERRACOTTA TSATSA OF SHAKYAMUNI BUDDHA

INDE DU NORD-EST, VERS LE XIIIE SIÈCLE

8.5 cm (3 3/8 in.) high

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA TSATSA OF SHAKYAMUNI
BUDDHA
NORTHEAST INDIA, CIRCA 12TH CENTURY

印度東北部 約十二世紀 彩陶釋迦牟尼擦擦

405

TSATSA DE AMITAYUS EN PLÂTRE POLYCHROME

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205170

9.5 cm (3 3/4 in.) high

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED PLASTER TSATSA OF AMITAYUS

MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 彩繪石膏無量光佛擦擦



405

406

TSATSA DE VAJRAPANI EN TERRE CUIE

TIBET, XIIIÈ SIÈCLE

Himalayan Art Resources item no. 205171

8.5 cm (3 3/8 in.) high

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA TSATSA OF VAJRAPANI

TIBET, 13TH CENTURY

西藏 十三世紀 陶金剛手菩薩擦擦



406

407

TSATSA DE BOUDDHA EN TERRE CUIE

BIRMANIE (MYANMAR), XIIÈ SIÈCLE

12 cm (4 3/4 in.) high

€600 - 1,000

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA TSATSA OF ENSHRINED BUDDHA

BURMA (MYANMAR), 12TH CENTURY

緬甸 十二世紀 陶塑佛龕擦擦



407

408

TSATSA DE BOUDDHA ET STUPA EN TERRE CUIE

POLYCHROME

TIBET, XIIIÈ SIÈCLE

Himalayan Art Resources item no. 205172

10 cm (4 in.) high

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA TSATSA OF BUDDHA AND STUPA

TIBET, 13TH CENTURY

西藏 十三世紀 彩陶擦擦



408

409

**ENSEMBLE DE QUATRE TSATSAS DE BOUDDHA
SHAKYAMUNI EN TERRE CUITE**

TIBET OU INDE, VERS LE XII^E SIÈCLE
6.5 cm (2 1/2 in.) high, each approx.

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A GROUP OF FOUR TERRACOTTA TSATSAS OF
SHAKYAMUNI BUDDHA
TIBET OR INDIA, CIRCA 12TH CENTURY

西藏或印度 約十二世紀 釋迦牟尼佛擦擦一組四件

410

**TSATSA DE SHADAKSHARI LOKESHVARA EN TERRE
CUITE**

TIBET OU INDE, VERS LE XII^E SIÈCLE
6 cm (2 3/8 in.) high

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA TSATSA OF SHADAKSHARI LOKESHVARA
TIBET OR INDIA, CIRCA 12TH CENTURY

西藏或印度 約十二世紀 四臂觀音擦擦

411

**TSATSA DE VAJRABHAIRAVA, ARHATS ET BOUDDHA
EN TERRE CUITE**

TIBET, XVE SIÈCLE
Himalayan Art Resources item no. 205173
7.6 cm (3 in.) high

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A GROUP OF FOUR TERRACOTTA TSATSA OF
VAJRABHAIRAVA, ARHATS AND BUDDHA
TIBET, 15TH CENTURY

西藏 十五世紀 陶塑擦擦一組四件

412

**ENSEMBLE DE TROIS TSATSAS DE BOUDDHA
SHAKYAMUNI EN TERRE CUITE POLYCHROME**

TIBET OU BIRMANIE, VERS LE XII^E SIÈCLE
9 cm (3 1/2 in.), the highest

€1,000 - 1,500

A GROUP OF THREE POLYCHROMED TERRACOTTA
TSATSAS OF SHAKYAMUNI BUDDHA
TIBET OR BURMA, CIRCA 12TH CENTURY

西藏或緬甸 約十二世紀 彩陶釋迦牟尼佛擦擦一組三件



409



410



411



412

413

TSATSA DE BOUDDHA SHAKYAMUNI AVEC BOUDDHAS ET STUPAS EN TERRE CUITE

TIBET, XVE SIÈCLE

Himalayan Art Resources item no. 205174

9 cm (3 1/2 in.) high

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA TSATSA OF SHAKYAMUNI BUDDHA WITH MULTIPLE BUDDHAS AND STUPAS
TIBET, 15TH CENTURY

西藏 十五世紀 釋迦牟尼佛及佛塔擦擦



413

414

TSATSA DE VAJRASATTVA EN TERRE CUITE

TIBET, XIVE SIÈCLE

Himalayan Art Resources item no. 205175

10 cm (4 in.) high

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A TERRACOTTA TSATSA OF VAJRASATTVA
TIBET, 14TH CENTURY

西藏 十四世紀 陶塑金剛薩埵擦擦



414

415

TSATSA DE MAITREYA EN TERRE CUITE DORÉE ET POLYCHROME

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205176

13.5 cm (5 1/4 in.) high

€800 - 1,200

敬請注意, 本拍品不設底價

A GILT POLYCHROMED TERRACOTTA TSATSA OF MAITREYA
MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 彩陶描金彌勒菩薩擦擦



415

416

GRAND PANNEAU TSATSA DE USHNISHAVIJAYA EN TERRE CUITE POLYCHROME ET CUIR

MONGOLIE, XVIIIIE SIÈCLE

Himalayan Art Resources item no. 205187

30.5 cm (12 in.) high

€1,000 - 1,500

A LARGE POLYCHROMED TERRACOTTA AND LEATHER TSATSA
PANEL OF USHNISHAVIJAYA
MONGOLIA, 18TH CENTURY

蒙古 十八世紀 彩陶皮革尊勝佛母擦擦

Ushnishavijaya is one of three special long-life deities together with Amitayus and White Tara.



416



417

417

TSATSA DE TSERINGMA EN TERRE CUIE POLYCHROME

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205189

32 cm (12 5/8 in.) high

€1,000 - 1,500

A POLYCHROMED TERRACOTTA TSATSA OF TSERINGMA
TIBET, 19TH CENTURY

西藏 十九世紀 彩陶長壽天女擦擦



418

418

**TSATSA D'AVALOKITESHVARA EN TERRE CUIE
POLYCHROME À MONTURE D'ARGENT**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205193

30.5 cm (12 in.) high

€1,500 - 2,000

A SILVER MOUNTED POLYCHROME TERRACOTTA TSATSA OF
AVALOKITESHVARA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶嵌銀嵌寶觀音菩薩擦擦

Compare with a tsatsa of Avalokiteshvara in the Rubin Museum of
Art, New York (HAR 700012).



419

419

**TSATSA DE USHNISHAVIJAYA EN TERRE CUIE
POLYCHROME**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205194

30 cm (11 3/4 in.) high

€1,000 - 1,500

A LARGE POLYCHROMED TERRACOTTA TSATSA OF
USHNISHAVIJAYA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶尊勝佛母擦擦



420

420

**GRAND TSATSA EN TERRE CUIE POLYCHROME
REPRÉSENTANT DES SCÈNES DE LA VIE DE
PADMASAMBHAVA**

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205195

40 cm (15 3/4 in.) high

€1,500 - 2,000

A LARGE POLYCHROMED TERRACOTTA TSATSA OF SCENES
FROM THE LIFE OF PADMASAMBHAVA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶蓮花生圖擦擦

Published:

Spink & Son Ltd., *Visions of Perfect Worlds: Buddhist Art from the
Himalayas*, London, 1999, pp. 88-9, no. 52.

Provenance:

Spink & Son Ltd., London, 1999

421

A POLYCHROMED TERRACOTTA TSATSA OF NARO KECHARI

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205200

30.5 cm (12 in.) high

€2,000 - 3,000

A POLYCHROMED TERRACOTTA TSATSA OF NARO KECHARI
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶那若卡居空行母擦擦



421

422

TSATSA DE YAKSHA DISTRIBUANT DES AUBAINES EN TERRE CUITE POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205202

18 cm (7 1/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA TSATSA OF YAKSHA
DISPENSING BOONS
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩陶藥叉施惠擦擦



422

423

STATUETTE DE SHOULAO (DIEU DE LA LONGÉVITÉ) EN BOIS POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205203

19.5 cm (7 5/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED WOOD FIGURE OF SHOULAO (GOD OF
LONGEVITY)
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩壽老像



423

424

STATUETTE D'UNE DIVINITÉ PROTECTRICE DU MONDE EN TERRE CUITE POLYCHROME

TIBET OU MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205204

25 cm (9 7/8 in.) high

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA PLAQUE OF A WORLDLY
PROTECTOR DEITY
TIBET OR MONGOLIA, 19TH CENTURY

西藏或蒙古 十九世紀 彩陶世間護法像



424



425

425

QUATRE PANNEAUX CONTENANT DES TSATSAS MINIATURES

MONGOLIE, XIXE SIÈCLE

Each framed and glazed

Himalayan Art Resources item no. 205217

With frame: 26 x 34.5 cm (10 1/4 x 13 5/8 in.), the largest

€1,000 - 1,500

FOUR PANELS OF MINIATURE TSATSAS

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 擦擦掛幅一組四件

426

TSATSA EN TERRE CUITE POLYCHROME REPRÉSENTANT ACHALA

TIBET, XIVE SIÈCLE

Himalayan Art Resources item no. 205223

15 cm (5 7/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED TERRACOTTA TSATSA OF ACHALA

TIBET, 14TH CENTURY

西藏 十四世紀 彩陶不動明王擦擦



426

427

ENSEMBLE DE CINQ PLAQUES VOTIVES REPRÉSENTANT BOUDDHA SHAKYAMUNI

ASIE CENTRALE, VIE-VIIIÈ SIÈCLE

Himalayan Art Resources item no. 205237

10.5 cm (4 1/8 in.), the highest

€700 - 1,000

To be sold without reserve

FIVE VOTIVE PLAQUES OF SHAKYAMUNI BUDDHA

CENTRAL ASIA, 6TH-8TH CENTURY

中亞 六至八世紀 釋迦牟尼佛還願牌五件

敬請注意, 本拍品不設底價



427

428

**ONZE TSATSA EN ARGILE ET TERRE CUITE
POLYCHROME**

MONGOLIE, XVIII/XIXE SIÈCLE

Subjects include Panjaranatha Mahakala (within a glazed wooden box); Vajrabhairava (twice); Vajrabhairava Ekavira, Buddha Samantabhadra; Buddha Akshobhya; Prajnaparamita; Secret Yama Dhamaraja; Guhyasamaja; the Three Long-Life Deities; and five Bardo deities.

Himalayan Art Resources item no. 205252

16 cm (6 1/4 in.), the highest

€2,000 - 3,000

ELEVEN POLYCHROME CLAY AND TERRACOTTA TSATSA
MONGOLIA, 18TH/19TH CENTURY

蒙古 十八/十九世紀 彩繪泥及陶擦擦十一件



428

429

STATUETTE D'UN LAMA EN TERRE CUITE DORÉE

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205291

12 cm (4 3/4 in.) high

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A GILDED TERRACOTTA FIGURE OF A LAMA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 描金陶喇嘛像



429

430

A CLAY TSATSA OF KNEELING GODDEDD

MONGOLIE, FIN DU XIXE SIÈCLE

Himalayan Art Resources item no. 205293

15 cm (5 7/8 in.) high

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A CLAY TSATSA OF KNEELING GODDEDD
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末



430



431



432



433



434

431

MOULE DE TSATSA EN LAITON ET CUIR

TIBET, XVIIIE/XVIIIIE SIÈCLE

Himalayan Art Resources item no. 205304

12.5 cm (4 7/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A LEATHER MOUNTED BRASS TSATSA MOULD
TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 皮包銅擦擦印模

432

GRAND PANNEAU EN ARGILE POLYCHROME REPRÉSENTANT BEGTSE CHEN

MONGOLIE, FIN XIXE/DÉBUT XXE SIÈCLE

Himalayan Art Resources item no. 205425

67 x 46.8 cm (26 3/8 x 18 3/8 in.)

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A LARGE POLYCHROME CLAY PANEL OF BEGTSE CHEN
MONGOLIA, LATE 19TH/EARLY 20TH CENTURY

蒙古 十九世紀末/二十世紀初 大紅司命主彩泥板

433

HUIT GAUS AVEC DES TSATSAS DE DIVINITÉS COURROUCÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205450

5.2 to 11.6 cm (2 to 4 5/8 in.) high

€2,000 - 3,000

EIGHT GAUS WITH WRATHFUL DEITIES TSATSA
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 忿怒相神祇擦擦嘎烏盒八件

434

DIX GAUS AVEC DES TSATSAS DE DIVINITÉS COURROUCÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205451

6 cm (2 3/8 in.), the highest

€2,000 - 3,000

TEN GAUS WITH WRATHFUL DEITY TSATSA
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 忿怒相神祇擦擦嘎烏盒十件

435

DEUX GAUS EN BOIS SCULPTÉ DE BEGTSE CHEN AND GESAR

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205452

8.5 cm (3 3/8 in.), the highest

€2,000 - 3,000

TWO GAUS OF CARVED WOOD WITH BEGTSE CHEN AND GESAR

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 大紅司命主及格薩爾嘎烏盒兩件



435

436

HUIT GAUS AVEC DES TSATSAS DE BOUDDHA

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205454

7.5 cm (3 in.), the highest

€1,500 - 2,000

EIGHT METAL GAUS WITH TSATSA OF BUDDHA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 佛像擦擦嘎烏盒八件

435

437

QUATRE GAUS AVEC DES TSATSAS DE NARO DAKINI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205455

13 cm (5 1/8 in.), the highest

€2,500 - 3,500

FOUR GAUS WITH NARO DAKINI TSATSA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 那若空行母擦擦嘎烏盒四件



436



437



438

438

NEUF GAUS AVEC DES TSATSAS DE BOUDDHAS ET BODHISATTVAS EN ARGENT OU EN ALLIAGE DE CUIVRE DORÉ

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Subjects include Shakyamuni Buddha, Saravid Vairocana, Maitreya, Tara, and One-Thousand-Armed Avalokiteshvara.

Himalayan Art Resources item no. 205456

11 cm (4 3/8 in.), the highest

€2,500 - 3,500

NINE SILVER OR GILT COPPER ALLOY GAUS WITH TSATSA OF BUDDHAS AND BODHISATTVAS

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 銀或銅鑲金佛及菩薩擦擦嘎烏盒九件



439

439

QUATRE GAUS AVEC DES TSATSAS DE DIVINITÉS COURROUCÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205457

13 cm (5 1/8 in.), the highest

€3,000 - 5,000

FOUR GAUS WITH WRATHFUL DEITY TSATSA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 忿怒相神祇擦擦嘎烏盒四件



440

440

QUATRE GAUS EN MÉTAL AVEC DES TSATSAS DE VAJRABHAIRAVA POLYCHROME

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205458

12 cm (4 3/4 in.), the highest

€2,500 - 3,500

FOUR METAL GAUS WITH POLYCHROMED TSATSA OF VAJRABHAIRAVA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 彩繪大威德金剛擦擦配金屬嘎烏盒四件



441

441

QUATRE GAUS AVEC DES TSATSAS DE LAMA

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205453

5.1 to 9.1 cm (2 to 3 5/8 in.) high

€1,500 - 2,000

FOUR GAUS WITH LAMA TSATSA

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

西藏及蒙古 十九世紀/二十世紀初 喇嘛擦擦嘎烏盒四件

442

QUATRE GAUS DE CHITIPATI, DEUX AVEC TSATSA

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

The images comprised of two clay tsatsa, one painting, and one of carved wood.

Himalayan Art Resources item no. 205459

22 cm (8 5/8 in.), the highest

€3,500 - 4,500

FOUR GAUS WITH CHITIPATI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主嘎烏盒四件 其二帶擦擦



442

443

DEUX TSATSAS POLYCHROMES DE PALDEN LHAMO

ET TSONGHAPA EN TANT QUE SIDDHA

MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Each within a polychromed wood box (gau).

Himalayan Art Resources item no. 205460

23 cm (9 in.) high, the larger

€3,000 - 5,000

TWO POLYCHROMED TSATSAS OF PALDEN LHAMO AND

TSONGHAPA AS A SIDDHA

MONGOLIA, 19TH/EARLY 20TH CENTURY

蒙古 十九世紀/二十世紀初 吉祥天母及宗喀巴擦擦兩件



443

See HAR 65347 for thangka of this rare depiction of Tsongkhapa.

444

DEUX TSATSAS DE PANJARANATHA MAHAKALA ET DE SHADBHUJA MAHAKALA POLYCHROME

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Each within a polychromed wood box (gau).

Himalayan Art Resources item no. 205461

22 cm (8 5/8 in.), the highest

€3,000 - 5,000

TWO POLYCHROMED TSATSAS OF PANJARANATHA

MAHAKALA AND SHADBHUJA MAHAKALA

MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 寶帳大黑天及六臂大黑天擦擦二件



444

445

QUATRE GAUS AVEC DES TSATSA DE DIVINITÉS COURROUCÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205462

21 cm (8 1/4 in.), the highest

€3,000 - 5,000

FOUR GAUS WITH WRATHFUL DEITY TSATSA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 擦擦嘎烏盒四件



445



446

446

GAU AVEC TSATSA DE PADMASAMBHAVA

MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205463

17 cm (6 3/4 in.) high

€2,000 - 4,000

A GAU OF PADMASAMBHAVA TSATSA

MONGOLIA, 19TH/EARLY 20TH CENTURY

蒙古 十九世紀/二十世紀初 蓮花生擦擦嘎烏盒



447

447

DEUX GAUS AVEC DEUX TSATSAS DE DIVINITÉS COURROUCÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

One in a wooden box and one in a white metal gau.

Himalayan Art Resources item no. 205464

19 cm (7 1/2 in.), the highest

€2,000 - 3,000

TWO GAUS WITH WRATHFUL DEITY TSATSA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 擦擦嘎烏盒兩件



448

448

TROIS PETITES PEINTURES DE VAJRABHAIRAVA ET DE YAMA DHAMARAJA

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Distemper on paper; two depicting Vajrabhairava, one depicting a rare form of Yama Dhamaraja.

Himalayan Art Resources item no. 205471

10.5 x 13.3 cm (4 1/8 x 5 1/4 in.), the largest

€1,000 - 1,500

A GROUP OF THREE MINIATURE PAINTINGS OF

VAJRABHAIRAVA AND YAMA DHAMARAJA

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 大威德金剛及閻魔護法微型佛畫一組三幀



449

449

CINQ GAUS AVEC TSATSAS ET TSAKLI DE CHITIPATI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205449

15 cm (5 7/8 in.), the highest

€3,500 - 4,500

FIVE GAUS WITH CHITIPATI TSATSA AND TSAKLI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主擦擦及微型佛畫嘎烏盒五件

450

TROIS GAUS AVEC DES FIGURINES EN ARGENT

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205448

5.5 to 9.5 cm (2 3/16 to 3 3/4 in.) high

€2,500 - 3,500

THREE GAUS WITH SILVER SCULPTURES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 銀像嘎烏盒三件



450

451

DIX GAUS AVEC DES FIGURINES EN LAITON

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205447

3 to 9.5 cm (1 1/8 to 3 3/4 in.) high

€1,500 - 2,500

TEN GAUS WITH BRASS SCULPTURES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 銅像嘎烏盒十件



451

452

SEPT GAUS DE DIVINITÉS APAISÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205446

9.5 cm (3 3/4 in.), the highest

€1,500 - 2,000

SEVEN GAUS OF PEACEFUL DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 神祇嘎烏盒七件



452

453

SIX GAUS DE DIVINITÉS APAISÉES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205445

8.5 to 17.5 cm (3 3/8 to 6 7/8 in.) high

€2,000 - 3,000

SIX GAUS OF PEACEFUL DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 神祇嘎烏盒六件



453

454

SEPT GAUS DE DIVINITÉS PROTECTRICES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205444

11.6 cm (4 5/8 in.), the highest

€3,500 - 4,500

SEVEN GAUS OF PROTECTOR DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 護法嘎烏盒七件



454

455



455

SIX GAUS DE DIVINITÉS PROTECTRICES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205443

9.6 to 18.5 cm (3 3/4 to 7 1/4 in.) high

€2,000 - 3,000

SIX GAUS OF PROTECTOR DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 護法嘎烏盒六件

456



456

SIX GAUS DE DIVINITÉS PROTECTRICES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205442

10.4 cm (4 1/8 in.), the highest

€3,500 - 4,500

SIX GAUS OF PROTECTOR DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 護法嘎烏盒六件

457



457

SIX GAUS DE DIVINITÉS PROTECTRICES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205441

10.8 cm (4 1/4 in.), the highest

€2,000 - 3,000

SIX GAUS OF PROTECTOR DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 護法嘎烏盒六件

458

SIX GAUS DE DIVINITÉS PROTECTRICES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205440

The highest 9 cm (3 1/2 in.)

€1,500 - 2,000

SIX GAUS OF PROTECTOR DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 護法嘎烏盒六件

458



459

HUIT GAUS DE DIVINITÉS PROTECTRICES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205439

6.4 cm (2 1/2 in.), the highest

€1,500 - 2,000

EIGHT GAUS OF PROTECTOR DEITIES

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 護法嘎烏盒八件



459

460

TROIS GAU - DEUX CHITIPATI ET UN GANAPATI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205438

11.4 cm (4 1/2 in.), the highest

€1,000 - 1,500

THREE GAU - TWO CHITIPATI AND A GANAPATI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主嘎烏盒兩件及象頭神嘎烏盒



460

461

DEUX GAUS DE CHITIPATI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205437

16.8 cm (6 5/8 in.) the highest

€2,000 - 3,000

TWO GAUS OF CHITIPATI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主嘎烏盒兩件



461

462

SIX GAUS DE CHITIPATI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205436

8.5 to 12.2 cm (3 3/8 to 4 3/4 in.) high

€2,000 - 3,000

SIX GAUS OF CHITIPATI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主嘎烏盒六件



462



463



464

463

NEUF GAUS DE CHITIPATI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205435

8 cm (3 1/8 in.), the highest

€2,000 - 3,000

NINE GAUS OF CHITIPATI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主嘎烏盒九件

464

SIX GAUS DE CHITIPATI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205434

10.4 cm (4 1/8 in.), the highest

€1,500 - 2,000

SIX GAUS OF CHITIPATI

TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 屍陀林主嘎烏盒六件

465

COFFRET SANTUAIRE EN BOIS SCULPTÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205309

59 cm (23 1/4 in.) high

€1,000 - 1,500

A POLYCHROME CARVED WOOD SHRINE BOX

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩神龕



465

466

**BOÎTE À AMULETTE ET SON COLLIER EN MÉTAL BLANC; ET
BOÎTE À AMULETTE EN BRONZE REPOUSSÉ ET DORÉ**

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205230

42 cm (16 1/2 in.) long

Gau: 10.1 x 10 cm (4 x 4 in.);

Bronze amulet: 8,1 x 7, 1 cm (3 1/4 x 2 3/4 in.)

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A WHITE METAL AMULET BOX AND NECKLACE; AND A GILT
BRONZE REPOUSSÉ AMULET BOX

TIBET, 19TH CENTURY

西藏 十九世紀 白金屬護身符盒項鍊 及 銅鑲金錘揲護身符盒



466

467

PLAQUE VOTIVE EN OS REPRÉSENTANT VAJRADAKINI

TIBET, XIXE SIÈCLE

Enclosed in a glazed wooden frame.

Himalayan Art Resources item no. 205221

18 cm (7 1/8 in.) high

€1,000 - 1,500

A BONE VOTIVE PLAQUE OF VAJRADAKINI

TIBET, 19TH CENTURY

西藏 十九世紀 骨雕金剛空行母還願佛牌



467

468

ENSEMBLE DE TROIS BOÎTES GAU EN ARGENT REPOUSSÉ

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205220

10 cm (4 in.), the highest

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

THREE SILVER REPOUSSÉ GAU BOXES

TIBET, 19TH CENTURY

西藏 十九世紀 銀錘揲嘎烏盒一組三件



468



469

469

**PLAQUE VOTIVE EN OS CRÂNIEN PEINT REPRÉSENTANT
SIMHAVAKTRA**

TIBET, XVIII^E SIÈCLE

Distemper on bone, within a glazed white metal gau.

Himalayan Art Resources item no. 205213

7.5 cm (3 in.) high

€2,000 - 3,000

A PAINTED SKULL VOTIVE PLAQUE OF SIMHAVAKTRA
TIBET, 18TH CENTURY

西藏 十八世紀 彩繪頭蓋骨獅面空行母還願佛牌



470

470

**GAU EN MÉTAL BLANC AVEC TSATSA DE VAJRABHAIRAVA EN
TERRE CUITE POLYCHROME**

MONGOLIE, XIX^E/XX^E SIÈCLE

Himalayan Art Resources item no. 205192

25.2 cm (9 7/8 in.) high

€1,000 - 1,500

A WHITE METAL GAU WITH A LARGE POLYCHROMED
TERRACOTTA TSATSA OF VAJRABHAIRAVA
MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 白金屬嘎烏盒嵌彩陶大威德金剛擦擦



471

471

**GAU EN ARGENT PARTIELLEMENT DORÉ ET ALLIAGE DE
CUIVRE INCRUSTÉ DE TSATSA DE BOUDDHA**

TIBET, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205191

21 cm (8 1/4 in.) high

€1,200 - 1,500

A PARCEL-GILT SILVER AND COPPER ALLOY GAU INSET WITH A
TSATSA OF BUDDHA
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 局部銀鍍金及銅嘎烏盒嵌佛像擦擦



472

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AUTEL DE CHITIPATI EN BOIS POLYCHROME

MONGOLIE, XIX^E SIÈCLE

Himalayan Art Resources item no. 205292

32 cm (12 5/8 in.) high

€500 - 800

To be sold without reserve

敬請注意，本拍品不設底價

A POLYCHROMED WOOD SHRINE OF CHITIPATI
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩屍陀林主神龕

473

GAU EN ARGENT PARTIELLEMENT DORÉ ET ALLIAGE DE CUIVRE

TIBET, XVIII/XIV SIÈCLE

Himalayan Art Resources item no. 205190

18 cm (7 1/8 in.) high

€1,000 - 1,500

A PARCEL-GILT SILVER AND COPPER ALLOY GAU
TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 局部銀鑲金及銅嘎烏盒

The central gilded window is encompassed by several gilded plaques displaying a talismanic *kirtimukha* face, the Eight Auspicious Symbols (*ashtamangala*), and a flaming *triratna*. For another example, see a gau box sold at Bonhams, Paris, 1-10 June 2021, lot 76.



473

474

GAU EN ARGENT REPOUSSÉ REPRÉSENTANT AMITAYUS

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205188

20.5 cm (8 1/8 in.) high

€1,000 - 1,500

A SILVER REPOUSSÉ GAU DEPICTING AMITAYUS
TIBET, 19TH CENTURY

西藏 十九世紀 銀錘揲無量光佛嘎烏盒

Surrounding the central trefoil niche are a talismanic *kirtimukha* face, the Eight Auspicious Symbols (*ashtamangala*), and a flaming *triratna* representing the Three Jewels of Buddhism: the Buddah, the teachings, and the monastic community.

Another of similar dating is in the Royal Ontario Museum (HAR 77511).



474

475

GAU EN ACIER DAMASQUINÉ OR ET ARGENT

TIBET, XVIIIE SIÈCLE

Himalayan Art Resources item no. 205111

15 cm (5 7/8 in.) high

€2,000 - 4,000

A SILVER AND GOLD DAMASCENED STEEL GAU
TIBET, 18TH CENTURY

西藏 十八世紀 鋼鍍金銀嘎烏盒

As Henss notes, "A metal ga'u serves as a kind of multi-functional amulet box for protection and prayer, defense and decoration, as a personal emblem of rank and social status, or to ensure good health and wealth, safe travel and good business." (Buddhist Ritual Art of Tibet, Stuttgart, 2020, p.368.) This gau's distinctive tapered shape draws a likeness with seals used by Tibetan officials.



475

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STATUETTE DE DORJE LEGPA EN BOIS POLYCHROME

MONGOLIE, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205112

16.5 cm (6 1/2 in.) high

€2,000 - 3,000

A POLYCHROME WOOD FIGURE OF DORJE LEGPA
MONGOLIA, CIRCA 19TH CENTURY

蒙古 約十九世紀 木雕加彩金剛善護法像



476



477

477

DEUX STATUETTES D'ATTENDANTS DE PALDEN LHAMO EN BOIS

MONGOLIE, XXE SIÈCLE OU POSTÉRIEUR

Himalayan Art Resources item no. 205199

16 cm (6 1/4 in.), the highest

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

TWO WOOD ATTENDANTS OF PALDEN LHAMO

MONGOLIA, 20TH CENTURY OR LATER

蒙古 二十世紀或更晚 木雕吉祥天母侍從像二尊



478

478

STATUETTE DE DAMCHEN GARWA NAGPO EN BOIS POLYCHROME

MONGOLIA, 20TH CENTURY

With a box.

Himalayan Art Resources item no. 205201

23 cm (9 in.) high

€1,000 - 1,500

A POLYCHROMED WOOD FIGURE OF DAMCHEN GARWA NAGPO

MONGOLIA, 20TH CENTURY

蒙古 二十世紀 木雕加彩騎羊護法像



479

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STATUETTE DE BEGTSE CHEN EN BOIS POLYCHROME

BOURIATIE, FIN DU XIXE/PREMIÈRE MOITIÉ DU XXE SIÈCLE

Himalayan Art Resources item no. 205209

38.8 cm (15 1/4 in.) high

€2,000 - 3,000

A POLYCHROMED WOOD FIGURE OF BEGTSE CHEN BURYIATIA, LATE 19TH/FIRST HALF 20TH CENTURY

布里亞特 十九世紀末或二十世紀上半葉 木雕加彩大紅司命主像

Published:

Deborah Ashencaen and Gennady Leonov, *Art of Buriatia: Buddhist Icons from Southern Siberia*, Spink & Son Ltd, London, 1996, p.43, no.44.

Provenance:

Spink & Sons, London, 1996

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ENSEMBLE DE TROIS STATUETTES D'ATTENDANTS DE DIVINITÉS EN BOIS SCULPTÉ POLYCHROME

MONGOLIE, FIN DU XIXE SIÈCLE

Including; Simhamukha; ogress; retinue deity on a wild boar.

Himalayan Art Resources item no. 205241

10.8 cm (4 1/4 in.), the highest

€1,000 - 1,500

THREE POLYCHROMED CARVED WOODEN FIGURES OF ATTENDANT DEITIES

MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀晚期 木雕加彩神祇侍從像三尊



480

481

STATUETTE DE VAJRAPANI BOIS SCULPTÉ POLYCHROME

MONGOLIE, FIN DU XIXE SIÈCLE

Himalayan Art Resources item no. 205242

18 cm (7 1/8 in.) high

€1,000 - 1,500

A POLYCHROME CARVED WOODEN FIGURE OF VAJRAPANI

MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀晚期 木雕加彩金剛手菩薩像



481

482

STATUETTE DE VAJRADAKINI EN BOIS SCULPTÉ

NÉPAL, XVIIIÈ SIÈCLE

Himalayan Art Resources item no. 205245

13 cm (5 1/8 in.) high

€2,000 - 3,000

A CARVED WOODEN FIGURE OF VAJRADAKINI

NEPAL, 18TH CENTURY

尼泊爾 十八世紀 木雕金剛空行母像



482

483

STATUETTE DE VAJRAKILA EN BOIS SCULPTÉ POLYCHROME

TIBET, 19TH CENTURY

Himalayan Art Resources item no. 205246

10 cm (4 in.) high

€1,000 - 1,500

A POLYCHROME CARVED WOODEN FIGURE OF VAJRAKILA

TIBET, 19TH CENTURY

西藏 十九世紀 木雕加彩普巴金剛像



483



484

484

**STATUETTE DE BEGTSE CHEN EN BOIS SCULPTÉ
POLYCHROME**

MONGOLIE, FIN DU XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205247

19 cm (7 1/2 in.) high

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED CARVED WOODEN FIGURE OF
BEGTSE CHEN

MONGOLIA, LATE 19TH/EARLY 20TH CENTURY

蒙古 十九世紀末/二十世紀初 木雕加彩大紅司命主像



485

Published:

Deborah Ashencaen and Gennady Leonov, *Art of Buriatia: Buddhist Icons from Southern Siberia*, Spink & Son Ltd, London, 1996, p.44, no.45.

Provenance:

Spink & Sons Ltd., London, 1996

485

**STATUETTE DE DIVINITÉ EN BOIS SCULPTÉ
POLYCHROME**

MONGOLIE, XXE SIÈCLE

Himalayan Art Resources item no. 205248

24 cm (9 1/2 in.) high

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED CARVED WOODEN RETINUE DEITY
MONGOLIA, 20TH CENTURY

蒙古 二十世紀 木雕加彩神像



486

486

**STATUETTE D'ACHALA EN BOIS SCULPTÉ
POLYCHROME**

MONGOLI OU BOURIATIE, FIN DU XIXE/DÉBUT DU XXE
SIÈCLE

Himalayan Art Resources item no. 205249

22 cm (8 5/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED CARVED WOODEN FIGURE OF
ACHALA

MONGOLIA OR BURIATIA, LATE 19TH/EARLY 20TH
CENTURY

蒙古或布里亞特 十九世紀末/二十世紀初 木雕加彩不動明
王像

487

STATUETTE DE DIVINITÉ FÉMININE COURROUCÉE EN BOIS SCULPTÉ POLYCHROME

MONGOLIE, FIN DU XIXE SIÈCLE

The plum figure dances in a corpse while holding the looping intestine, indicated by a brass wire, in her left hand.

Himalayan Art Resources item no. 205250

10 cm (4 in.) high

€1,000 - 1,500

A POLYCHROME CARVED WOODEN FIGURE OF WRATHFUL FEMALE DEITY
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀晚期 木雕加彩忿怒相女神像



487

488

STATUETTE DE VAJRADAKINI EN BOIS SCULPTÉ POLYCHROME

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205251

26.5 cm (10 3/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROME CARVED WOODEN FIGURE OF VAJRADAKINI
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩金剛空行母像



488

489

PARTIE DE PRABHAMANDALA EN BOIS SCULPTÉ ET DORÉ

MONGOLIE, XVIIIIE SIÈCLE

Himalayan Art Resources item no. 205276

18.5 cm (7 1/4 in.) high

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A CARVED GILDED WOOD PRABHAMANDALA SECTION
MONGOLIA, 18TH CENTURY

蒙古 十八世紀 漆金木雕背光部件



489

490



490

**PAIRE DE SECTIONS DE PRABHAMANDALA EN BOIS
SCULPTÉ ET DORÉ**

TIBET, XIII^E SIÈCLE

Himalayan Art Resources item no. 205277

11.5 cm (4 1/2 in.) high

€500 - 800

To be sold without reserve

敬請注意，本拍品不設底價

A PAIR OF CARVED GILDED WOOD PRABHAMANDALA
SECTIONS

TIBET, 18TH CENTURY

西藏 十八世紀 木雕描金背光部件一對

491



491

**STATUETTE DE MILAREPA EN BOIS SCULPTÉ
POLYCHROME**

MONGOLIE, XIX^E SIÈCLE

Himalayan Art Resources item no. 205288

10.5 cm (4 1/8 in.) high

€1,000 - 1,200

A POLYCHROMED CARVED WOOD FIGURE OF MILAREPA
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 木雕加彩密勒日巴像

492



492

STATUETTE D'UN ATTENDANT EN BOIS SCULPTÉ

MONGOLIE, FIN DU XIX^E SIÈCLE

Himalayan Art Resources item no. 205294

15.8 cm (6 1/4 in.) high

€100 - 200

To be sold without reserve

敬請注意，本拍品不設底價

A CARVED WOOD ATTENDANT FIGURE
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末 木雕侍從像



493

493
**PANNEAU EN BOIS SCULPTÉ ET DORÉ REPRÉSENTANT
 ACHALA**

TIBET, VERS LE XVE SIÈCLE

Himalayan Art Resources item no. 205295

34.5 cm (13 5/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A CARVED GILT WOOD PANEL OF ACHALA
 TIBET, CIRCA 15TH CENTURY

西藏 約十五世紀 木雕描金不動明王板

494

No lot

495

**STATUETTE DE PALDEN LHAMO EN ALLIAGE DE
 DORÉ**

DYNASTIE QING, XVIIIÈ SIÈCLE

Himalayan Art Resources item no. 205113

11 cm (4 3/8 in.) high

€2,000 - 3,000

A GILT COPPER ALLOY FIGURE OF PALDEN LHAMO
 QING DYNASTY, 18TH CENTURY

清十八世紀 銅鑲金吉祥天母像

This bronze represents Palden Lhamo (lit. 'Glorious Go'), the only female among the Eight Dharma Protectors (*Dharmapala*). Palden Lhamo, especially in her two-arm form, enjoyed great popularity during the Qing dynasty and a number of gilt bronze images were created. As with the bronze, she is often depicted seated sideways atop a horse. Exposed fangs, bulging eyes, a skull diadem, and a flayed horse saddle express her vehemence.

A smaller example is preserved in the Rose Art Museum, Massachusetts (Rhie & Thurman, *Wisdom and Compassion*, New York, 2000, p. 303, no. 116). Also see Bonhams, Hong Kong, 24 November 2012, lot 612.



495



496

496

DEUX PLAQUES REPRÉSENTANT DE LIONS DES NEIGES EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205114

9 cm (3 1/2 in.), the highest

€100 - 200

To be sold without reserve

敬請注意，本拍品不設底價

TWO GILT COPPER ALLOY REPOUSSÉ PLAQUES OF SNOW LIONS
TIBET, 19TH CENTURY

西藏 十九世紀 銅鑲金錘揲雪獅像二尊

An emblem of Tibet, the snow lion is a celestial animal symbolizing power and joy. The present lot would have been one of a pair serving as decorations on the front of a large throne base.

Compare to a bronze lion in a similar pose sold at Christie's, New York, 20 March 2002, lot 62 and compare to a repoussé plaque of a snow lion sold at Bonhams, New York, 18 December 2017, lot 832.

497

STATUETTE DE BOUDDHA SHAKYAMUNI EN ALLIAGE DE CUIVRE DORÉ

NÉPAL, XVIIE SIÈCLE

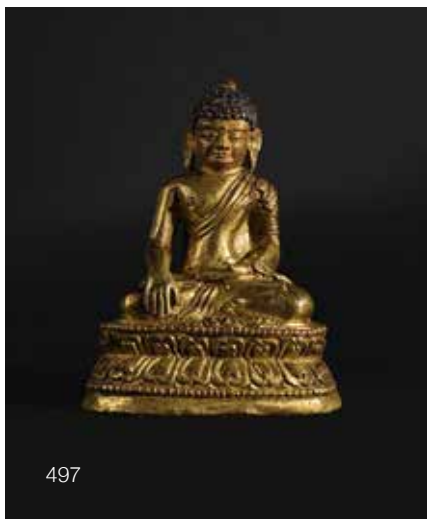
Himalayan Art Resources item no. 205152

6.5 cm (2 1/2 in.) high

€2,000 - 3,000

A GILT COPPER ALLOY FIGURE OF SHAKYAMUNI BUDDHA
NEPAL, 17TH CENTURY

尼泊爾 十七世紀 銅鑲金釋迦牟尼佛像



497

498

PRABHAMANDALA EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

TIBET, XVIIE/XVIII SIÈCLE

Himalayan Art Resources item no. 205153

12.5 cm (4 7/8 in.) high

€1,000 - 2,000

A GILT COPPER ALLOY REPOUSSÉ PRABHAMANDALA
TIBET, 16TH/17TH CENTURY

西藏 十六/十七世紀 銅鑲金錘揲背光



498

This prabhamaṇḍala with its ornate use of repoussé, would have been placed behind icons for worship. At the top is Garuda grasping two nagas with two elephantine makara figures beneath them. At the bottom are *vyaḥas* standing on elephants, spewing jewels and with a scarf falling down the back. Compare with a closely related prabhamaṇḍala at the Philadelphia Museum of Art, Philadelphia (1927-18-17b).

499

STATUETTE DE VAJRASATTVA EN ALLIAGE DE CUIVRE DORÉ

TIBET, XVII^E SIÈCLE

Himalayan Art Resources item no. 205154

12 cm (4 3/4 in) high

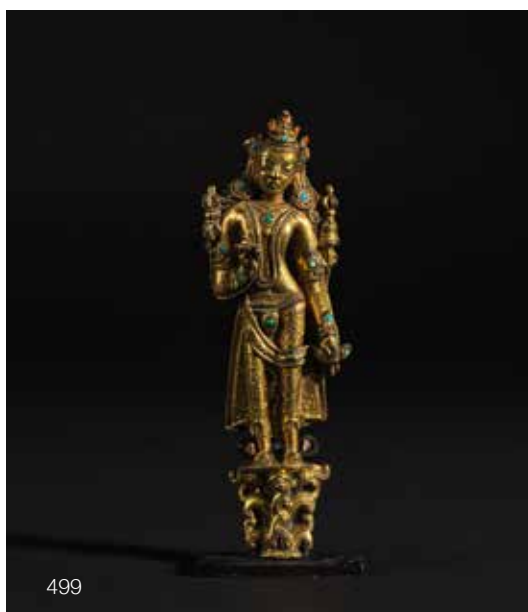
€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A GILT COPPER ALLOY FIGURE OF VAJRASATTVA
TIBET, 17TH CENTURY

西藏 十七世紀 銅鑲金金剛薩埵像



500

PRABHAMANDALA EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

TIBET, XVII^E/XVIII^E SIÈCLE

Himalayan Art Resources item no. 205155

18 cm (7 1/8 in.) high

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A GILT COPPER ALLOY REPOUSSÉ PRABHAMANDALA
TIBET, 16TH/17TH CENTURY

西藏 十六/十七世紀 銅鑲金錘揲背光

This prabhamandala can be closely compared to another prabhamandala in this sale (see lot 498).



501

STATUETTE DE MAHAKALA EN ALLIAGE DE CUIVRE DORÉ

DYNASTIE QING, XIX^E SIÈCLE

Himalayan Art Resources item no. 205156

10.5 cm (4 1/8 in.) high

€1,000 - 1,500

敬請注意, 本拍品不設底價

A GILT COPPER ALLOY FIGURE OF MAHAKALA
QING DYNASTY, 19TH CENTURY

清 十九世紀 銅鑲金大黑天像





502

502

AUTEL DE VAJRABHAIRAVA EN FER

MONGOLIE, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205159

14 cm (5 1/2 in.) high

€100 - 200

To be sold without reserve

敬請注意, 本拍品不設底價

AN IRON SHRINE OF VAJRABHAIRAVA

MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 鐵大威德金剛佛龕

503

ENSEMBLE DE HUIT FIGURINES DE DIVINITÉS EN ALLIAGE D'ARGENT

MONGOLIE ET TIBET, VERS LE XIXE SIÈCLE

Himalayan Art Resources item no. 205163

5 cm (2 in.), the highest

€1,000 - 1,500

A GROUP OF EIGHT MINIATURE SILVER ALLOY DEITIES

MONGOLIA AND TIBET, CIRCA 19TH CENTURY

蒙古及西藏 約十九世紀 神祇銀像一組八尊



503

504

ENSEMBLE DE QUATRE STUPAS MINIATURES EN ALLIAGE DE CUIVRE ET PAIRE DE BICHES EN BRONZE

TIBET, XVIIIÈ SIÈCLE ET ANTÉRIEUR

Himalayan Art Resources item no. 205164

(7)

8.5 cm (3 3/8 in.), the largest stupa;

2.8 cm (1 1/8 in.), the larger deer

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A GROUP OF FOUR MINIATURE COPPER ALLOY STUPAS

AND A PAIR OF BRONZE DEER AND CHAKRA

TIBET, 18TH CENTURY AND EARLIER

西藏 十八世紀及更早 銅佛塔四件及銅鹿一對



504

505

ENSEMBLE DE SIX FIGURINES EN ALLIAGE DE CUIVRE COMPRENANT DE TSONGKHAPA ET D'AUTRES LAMAS

TIBET, XVIII^E SIÈCLE ET ANTÉRIEUR

Himalayan Art Resources item no. 205165

4.5 cm (1 3/4 in.), the highest

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A GROUP OF SIX COPPER ALLOY MINIATURE FIGURES INCLUDING TSONGKHAPA AND OTHER LAMAS
TIBET, 18TH CENTURY AND EARLIER

西藏 十八世紀及更早 喇嘛銅像一組六尊



505

506

ENSEMBLE DE TREIZE FIGURINES DE DIVINITÉS ET BODHISATTVAS EN ALLIAGE DE CUIVRE DORÉ

DYNASTIE QING, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205166

5 cm (2 in.), the highest

€1,200 - 1,500

A GROUP OF THIRTEEN MINIATURE GILT COPPER ALLOY FIGURES DEITIES AND BODHISATTVAS
QING DYNASTY, 18TH/19TH CENTURY

清 十八/十九世紀 銅鑲金佛像一組十三尊



506

507

ENSEMBLE D'ONZE FIGURINES EN ALLIAGE DE CUIVRE DORÉ COMPRENANT DE DIVINITÉS, BOUDDHAS ET BODHISATTVAS

DYNASTIE QING, XVIII^E/XIX^E SIÈCLE

Himalayan Art Resources item no. 205167

4 cm (1 5/8 in.), the highest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A GROUP OF ELEVEN MINIATURE GILT COPPER ALLOY FIGURES INCLUDING DEITIES, BUDDHAS, AND BODHISATTVAS
QING DYNASTY, 18TH/19TH CENTURY

清 十八/十九世紀 銅鑲金佛像一組十一尊



507



508

ENSEMBLE DE SIX FIGURINES EN ALLIAGE DE CUIVRE DORÉ COMPRENANT DE BOUDDHAS ET BODHISATTVAS

TIBET, VERS LE XVIII^E SIÈCLE

Himalayan Art Resources item no. 205168

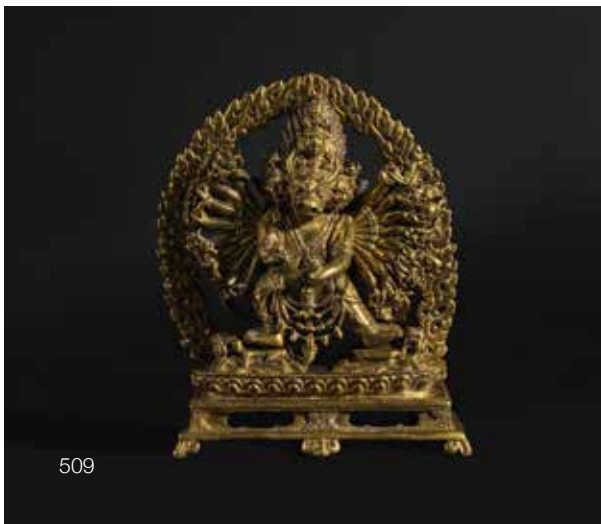
7.5 cm (3 in.), the highest

€1,500 - 2,000

A GROUP OF SIX MINIATURE GILT COPPER ALLOY FIGURES OF BUDDHAS AND BODHISATTVAS

TIBET, CIRCA 18TH CENTURY

西藏 約十八世紀 銅鑲金佛像一組六尊



509

STATUETTE DE VAJRABHAIRAVA EN ALLIAGE DE CUIVRE DORÉ

TIBET, XVII^E/XVIII^E SIÈCLE

Himalayan Art Resources item no. 205238

13 cm (5 1/8 in.) high

€3,000 - 5,000

A GILT COPPER ALLOY FIGURE OF VAJRABHAIRAVA

TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 銅鑲金大威德金剛像

Depicted with the face of a bull while wielding a skull club (kapala danda) is Yamantaka Vajrabhairava, the wrathful form of Manjushri, whose name alludes to his triumph over the personification of death (Yama). He stands before a flaming halo on an open architectural platform and lotus, with outstretched arms that would have embraced his separately cast consort, Vajravahni. Compare with a slightly larger and complete composition sold Bonhams, Paris, October 4, 2022, lot 47.



510

STATUETTE DE GÉNÉRAL YAKSHA EN ALLIAGE DE CUIVRE DORÉ

DYNASTIE QING, XIX^E SIÈCLE

Himalayan Art Resources item no. 205239

6.5 cm (2 1/2 in) high

€1,500 - 2,000

A GILT COPPER ALLOY FIGURE OF A YAKSHA GENERAL

QING DYNASTY, 19TH CENTURY

清 十九世紀 銅鑲金藥叉大將像

Yaksha Generals, who appears in the same garb with a mongoose as Jambhala, belong to a fifty-one-deity mandala of Bhaisajyaguru.

511

STATUETTE DE JAMBHALA BLANC SUR UN DRAGON

MILIEU DE LA DYNASTIE QING, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205240

5.5 cm (2 1/8 in.) high

€1,000 - 1,500

A GILT COPPER ALLOY FIGURE OF WHITE JAMBHALA

RIDING A DRAGON

MID-QING DYNASTY, 18TH CENTURY

清中期 十八世紀 銅鑲金騎龍白財神像

White Jambhala Riding a Dragon is believed to come through the tradition of Jowo Atisha, founder of what came to be known as the Kadam School. This specific white form of Jambhala is also believed to be an emanation of Avalokiteshvara.



511

512

COLONNE ARCHITECTURALE EN ALLIAGE DE CUIVRE

MONASTÈRE DENSATIL, TIBET, VERS LE XIV^E SIÈCLE

Himalayan Art Resources item no. 205243

18.5 cm (7 1/4 in.) high

€1,000 - 1,500

A COPPER ALLOY ARCHITECTURAL COLUMN

DENSATIL MONASTERY, TIBET, CIRCA 14TH CENTURY

丹薩替寺 西藏 約十四世紀 銅柱

Photographs taken of Densatil monastery, before it was destroyed in the 20th century, show the original setting for this ornamental pillar on a Kagyu tashi gomang stupa (Czaja & Poser, *Golden Visions of Densatil*, New York, 2014). Such stupas represented the celestial abode of the great transformative deity Chakrasamvara. On either side is a four-armed male and female retinue deity - with their attributes intact - standing above a pot of life and supporting a lotus capital. Compare a related example sold Christies, New York, 27 March 2003, lot 105.



512

513

STATUETTE DE PADMAPANI EN ALLIAGE DE CUIVRE

TIBET OCCIDENTAL, VERS LE XII^E SIÈCLE

Himalayan Art Resources item no. 205244

12.5 cm (4 7/8 in.) high

€2,000 - 3,000

A COPPER ALLOY FIGURE OF PADMAPANI

WESTERN TIBET, CIRCA 12TH CENTURY

藏西 約十二世紀 蓮華手菩薩銅像

Stylistically, this sculpture belongs to group of 11th-13th century early bronzes produced in Western Tibet, inspired by even earlier Indian models, particularly from neighboring Kashmir. Other examples include an Avalokiteshvara formerly in the Robert Hatfield Ellsworth Collection (see Rhie & Thurman, *Wisdom and Compassion*, New York, 1996, pp.136-7, no.28), a Manjushri sold at Sotheby's, London, 11 October 1990, lot 34, and a 13th-century Avalokiteshvara published in Pal, Tibet: *Tradition and Change*, Albuquerque, 1997, pp.90-1, no.45.



513



514

514

**COUVERCLE DE GAU EN ALLIAGE DE CUIVRE DORÉ
REPRÉSENTANT VAJRAKILLA**

TIBET, XVIII^E SIÈCLE

Himalayan Art Resources item no. 205265

25 cm (9 7/8 in.) high

€1,000 - 1,500

A GILT COPPER ALLOY GAU COVER OF VAJRAKILA
TIBET, 18TH CENTURY

西藏 十八世紀 銅鑲金普巴金剛嘎烏盒蓋

Etched onto a gilded box cover is the three-faced, six-armed form of Vajrakila, who embraces his consort while holding a three-sided dagger (phurba) to ward off demonic obstructions. Surrounded by a mandorla of licking flames, Vajrakila's wrathful appearance is meant to subdue all negative forces and obstacles.

Gau boxes primarily served as protective amulets, the interior housing a deity or guardian spirit. Compare to an earlier gau depicting the same deity (HAR 1783) and Bonhams, Hong Kong, 30 November, lot 1050.



515

515

**ENSEMBLE DE HUIT DIVINITÉS BOUDDHISTES EN
ALLIAGE DE CUIVRE DORÉ ET LAITON**

TIBET, XIX^E SIÈCLE

Himalayan Art Resources item no. 205283

6.5 cm (2 1/2 in.), the highest

€1,000 - 1,500

A GROUP OF EIGHT GILT COPPER ALLOY AND BRASS
BUDDHIST DEITIES
TIBET, 19TH CENTURY

西藏 十九世紀 銅鑲金銅及銅佛像一組八尊

516

STATUETTE D'UNE DIVINITÉ BÖN EN ALLIAGE DE CUIVRE

TIBET, XIV^E/XV^E SIÈCLE

Inset with turquoise and coral.

Himalayan Art Resources item no. 205287

10.5 cm (4 1/8 in.) high

€2,000 - 3,000

A COPPER ALLOY FIGURE OF A BON DEITY
TIBET, 14TH/15TH CENTURY

西藏 十四/十五世紀 苯教嵌寶銅像

Compare with a figure of Kunzang Akor in the Shelly and Donald Rubin Collection (HAR 60669).



516

517

STATUETTE DE TSONGHAPA EN ALLIAGE DE CUIVRE PARTIELLEMENT DORÉ

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205290

10 cm (4 in.) high

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A PARCEL-GILT COPPER ALLOY FIGURE OF TSONGHAPA
TIBET, 19TH CENTURY

西藏 十九世紀 局部銅鑲金宗喀巴像



517

518

DEUX CHAPEAUX DE PANDITA EN ALLIAGE DE CUIVRE DORÉ

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205354

24 cm (9 1/2 in.), the highest

€1,000 - 1,500

TWO GILT COPPER ALLOY PANDITA HATS
TIBET, 19TH CENTURY

西藏 十九世紀 銅鑲金班智達帽二件



518

519

ENSEMBLE DE SEPT STATUETTES DU BARDO EN ALLIAGE DE CUIVRE REPOUSSÉ ET DORÉ

MONGOLIE, XIXE SIÈCLE

Each mounted on board.

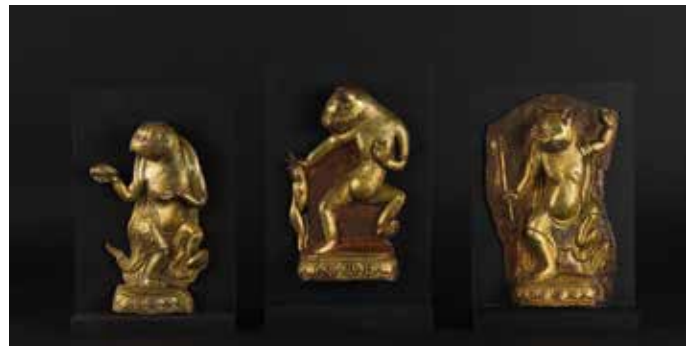
Himalayan Art Resources item no. 205358

29.5 cm (11 5/8 in.), the highest

€2,000 - 3,000

A SET OF SEVEN GILT COPPER ALLOY REPOUSSE BARDO
FIGURES
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 銅鑲金中陰身像一組七件



519

520

STATUETTE EN AMBRE SCULPTÉ REPRÉSENTANT MAHASIDDHA

TIBET, XXE SIÈCLE

Himalayan Art Resources item no. 205297

7 cm (2 3/4 in.) high

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A CARVED AMBER FIGURE OF A MAHASIDDHA
TIBET, 20TH CENTURY

西藏 二十世紀 琥珀雕大成就者像



520



521

521

STATUETTE D'AVALOKITESHVARA EN ALLIAGE DE CUIVRE

HIMALAYA OCCIDENTAL, VERS LE XII^E SIÈCLE

Himalayan Art Resources item no. 205289

12.5 cm (4 7/8 in.) high

€2,000 - 3,000

A COPPER ALLOY FIGURE OF AVALOKITESHVARA
WESTERN HIMALAYAS, 11TH/12TH CENTURY

喜馬拉雅西 約十二世紀 觀音菩薩銅像

Through its posture, high armlets, and tall crown, this figure echoes earlier Licchavi and Thakuri-period sculptures of Avalokiteshvara from Nepal, compare with a 7th-/8th-century example was sold at Bonhams, New York, 14 March 2016, lot 17; a 10th-century example was sold at Bonhams, New York, 29 November 2016, lot 111. Also see *Indo-Tibetan Bronzes*, 1981, p. 173, 301.



522

522

DECORATIONS DE TORMA

TIBET, XX^E SIÈCLE

Himalayan Art Resources item no. 205426

40 cm (15 3/4 in.), the highest

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

TORMA DECORATIONS
TIBET, 20TH CENTURY

西藏 二十世紀 朵瑪飾



523

523

BATONNETS DE MOULE À TSAMPA

TIBET, XVII^E-XIX^E SIÈCLE

Himalayan Art Resources item no. 205428

61 cm (24 in.), the highest

€1,000 - 1,500

A GROUP OF TSAMPA MOLD STICKS
TIBET, 17TH-19TH CENTURY

西藏 十七至十九世紀 糌粑模棒

524

**TROMPETTE EN BOIS SCULPTÉ AVEC QUATRE
CORNES MAGIQUES À GRAINES ET À POUDRE**

TIBET, XIXE SIÈCLE

(5).

Himalayan Art Resources item no. 205393

55 cm (13 3/4 in.), the highest

€2,000 - 3,000

A CARVED WOOD TRUMPET TOGETHER WITH FOUR
MAGIC SEED AND POWDER HORNS
TIBET, 19TH CENTURY

西藏 十九世紀 木雕號角連籽角及火藥角四件



524

525

**QUATRE MOULINS À PRIÈRE EN ARGENT, CUIVRE
ET BOIS, DONT UN ENCASTRÉ; AVEC UNE GRANDE
ROUE À PRIÈRE ET SON COFFRET**

TIBET ET MONGOLIE, XIXE SIÈCLE

(5).

Himalayan Art Resources item no. 205391

100 cm (39 3/8 in.), the highest

€2,000 - 4,000

FOUR SILVER, COPPER AND WOOD PRAYER WHEELS,
ONE ENCASED; TOGETHER WITH A LARGE ENCASED
PRAYER WHEEL
TIBET AND MONGOLIA, 19TH CENTURY

西藏及蒙古 十九世紀 銀、銅及木轉經輪四件 及 帶盒大轉經
輪



525

526

**PAIRE DE CORNES MAGIQUES EN BRONZE DORÉ ET
POLYCHROMIE**

MONGOLIE, XXE SIÈCLE

Himalayan Art Resources item no. 205390

29.5 cm (11 5/8 in.), the longest

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A PAIR OF POLYCHROME GILT BRONZE MAGIC HORNS
MONGOLIA, 20TH CENTURY

蒙古 二十世紀 銅鑲金加彩籽角一對



526



527

527

**HUIT CORNES MAGIQUES À GRAINES RITUELLES ET À
POUDRE EN CORNE, OS ET BOIS**

TIBET ET MONGOLIE, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205389

16.6 to 56 cm (6 1/2 to 22 in.) high

€3,000 - 5,000

EIGHT HORN, BONE AND WOOD RITUAL SEED AND MAGIC
HORNS

TIBET AND MONGOLIA, 19TH/20TH CENTURY

西藏及蒙古 十九/二十世紀 角、骨、木籽角及火藥角一組八件

528

FUSIL À MÈCHE TIBÉTAINE ET SON SUPPORT

TIBET, XXE SIÈCLE

Himalayan Art Resources item no. 205312

173 cm (68 1/8 in.) long

€800 - 1,200

To be sold without reserve

敬請注意，本拍品不設底價



528

A TIBETAN MATCHLOCK RIFLE AND STAND

TIBET, 20TH CENTURY

西藏 二十世紀 火繩槍及座

529

**QUATRE TORMA EN PAPIER-MÂCHÉ ET TORMA EN BOIS À
MONTURE ARGENT**

TIBET, XIXE/XXE SIÈCLE

(4)

Himalayan Art Resources item no. 205299

16 cm (6 1/4 in.), the highest

€400 - 600

To be sold without reserve

敬請注意，本拍品不設底價

FOUR PAPIER-MÂCHÉ TORMA AND A SILVER MOUNTED WOOD
TORMA

TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 紙塑朵瑪四件 及 木嵌銀朵瑪



529

530

ENSEMBLE DE QUATRE CUILLÈRES RITUELLES EN ARGENT

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205182

36.5 cm (14 3/8 in.), the longest

€200 - 400

To be sold without reserve

敬請注意, 本拍品不設底價

A GROUP OF FOUR RITUAL SILVER SPOONS
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 銀法勺一組四件



530

531

MANDALA COUVERT MINIATURE EN FORME DE YOURTE EN PAPIER-MÂCHÉ

MONGOLIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205214

14.5 cm (5 3/4 in.) high; 16 cm (6 1/4 in.) diam.

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A PAPIER-MÂCHÉ COVERED MINIATURE MANDALA IN THE FORM OF A YURT
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 紙塑蒙古包式壇城



531

532

ENSEMBLE DE SOIXANTE-TROIS TSAKLIS D'INITIATION DE MAHASIDDHA

MONGOLIE, DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205478

18 x 14 cm (7 1/8 x 5 1/2 in.)

€2,000 - 3,000

SIXTY-THREE TSAKLIS FROM A MAHASIDDHA INITIATION SET
MONGOLIA, EARLY 20TH CENTURY

蒙古 二十世紀初 微型佛畫六十三幀

The original set likely numbered 84, according to the tradition following Abhayakara Gupta (a. 12th century). A comparable set is HAR set no. 506.



532



533

533

TRENTE-QUATRE TSAKLIS DE DIVINITES À TÊTES D'ANIMAUX DU BARDO

MONGOLIE, DÉBUT DU XXE SIÈCLE
Himalayan Art Resources item no. 205477
10.8 x 8 cm (4 1/4 x 3 1/8 in.) each

€1,000 - 1,500

THIRTY-FOUR TSAKLIS OF ANIMAL-HEADED BARDO DEITIES
MONGOLIA, EARLY 20TH CENTURY

蒙古二十世紀初 微型佛畫一組三十四幀



534

534

ENSEMBLE DE HUIT TSAKLIS DE VAJRADAKINI

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE
Himalayan Art Resources item no. 205476
9 x 7.5 cm (3 1/2 x 3 in.) each

€1,000 - 1,500

A GROUP OF EIGHT VAJRADAKINI TSAKLIS
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 微型佛畫一組八幀



535

535

VINGT-TROIS TSAKLIS D'INITIATION NYINGMA RINCHEN TERDZO

TIBET, XIXE/DÉBUT DU XXE SIÈCLE
One with red inscription on black ground recto and each with inscriptions verso with mantras to the Guru of Wealth in accordance with Chogling Desum Terma tradition and a thumb print in red ink.
Himalayan Art Resources item no. 205475
One with inscription: 13.2 x 11.3 cm (5 1/4 x 4 1/2 in.);
The others: 14 x 11.7 cm (5 1/2 x 4 5/8 in.)

€1,500 - 2,000

TWENTY-THREE TSAKLIS FOR THE NYINGMA RINCHEN TERDZO INITIATION
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 微型佛畫一組二十三幀

Another set of the same subject is HAR set no. 507.

536

VINGT-SIX TSAKLIS DE DIVINITÉS PROTECTRICES MASCULINES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205474

15.5x 11.8 cm (6 1/8 x 4 5/8 in.), the largest

€1,500 - 2,500

TWENTY-SIX TSAKLIS OF MALE PROTECTOR DEITIES
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 微型佛畫一組二十六幀



536

537

TREIZE TSAKLIS DE DIVINITÉS PROTECTRICES FÉMININES

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205473

16.2 x 13.5 cm (6 3/8 x 5 1/4 in.), the largest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

THIRTEEN TSAKLIS OF FEMALE PROTECTOR DEITIES
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 微型佛畫一組十三幀



537

538

CINQ TSAKLIS DE MILAREPA ET DE BODHISATTVAS

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Himalayan Art Resources item no. 205472

10 x 8.7 cm (4 x 3 3/8 in.), the largest

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

FIVE TSAKLIS OF MILAREPA AND BODHISATTVAS
TIBET AND MONGOLIA, 19TH/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 密勒日巴及菩薩微型佛畫一組五幀



538



539

539

TROIS TSAKLIS À FOND NOIR

TIBET ET MONGOLIE, XIXE/DÉBUT DU XXE SIÈCLE

Distemper and gold on cloth; comprising one of Vajrakila and two of Palden Lhamo.

Himalayan Art Resources item no. 205346

11 x 10.3 cm (4 3/8 x 4 in.)

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

THREE BLACK GROUND TSAKLIS

TIBET AND MONGOLIA, 19TH CENTURY/EARLY 20TH CENTURY

西藏及蒙古 十九世紀/二十世紀初 黑地微型佛畫三幀



540

540

ENSEMBLE DE SOIXANTE-DIX-HUIT TSAKLIS

TIBET, XIXE SIÈCLE

Distemper on paper.

Himalayan Art Resources item no. 205341

11.5 x 13 cm (4 1/2 x 5 1/8 in.), each approx.

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A PART SET OF SEVENTY-EIGHT TSAKLIS

TIBET, 19TH CENTURY

西藏 十九世紀 微型佛畫一組七十八幀



541

541

ENSEMBLE DE TSAKLIS

TIBET ET MONGOLIE, XIXE/XXE SIÈCLE

Ink and color on paper; versos with ink Tibetan inscriptions; subjects include forms of Padamasambhava and Bardo deities, among others.

Himalayan Art Resources item no. 205340

18.5 x 27.5 cm (7 1/4 x 10 7/8 in.), the largest

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A MISCELLANEOUS GROUP OF TSAKLIS

TIBET AND MONGOLIA, 19TH/20TH CENTURY

西藏及蒙古 十九世紀/二十世紀 微型佛畫一組

542

ENSEMBLE DE TSAKLIS, YANTRAS ET DIAGRAMMES

MONGOLIE, XIXE/XXE SIÈCLE

Ink and color on paper.

Himalayan Art Resources item no. 205339

28 x 19 cm (11 x 7 1/2 in.), the largest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A MISCELLANEOUS GROUP OF TSAKLIS, YANTRAS AND
DIAGRAMS

MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 微型佛畫、延陀羅及圖表一組

542



543

ENSEMBLE DE QUINZE TSAKLIS

TIBET, XIXE SIÈCLE

Distemper on card; one with descriptive text.

Himalayan Art Resources item no. 205338

11.5 x 18.5 cm (4 1/2 x 7 1/4 in.), each approx.

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A SET OF FIFTEEN TSAKLIS

TIBET, 19TH CENTURY

西藏 十九世紀 微型佛畫一組十五幀

543



544

TROIS TSAKLIS À FOND ROUGE

TIBET, XIIE/XIIIE SIÈCLE

Distemper and gold on paper; Buddha, Shringakala
Vajrapani, bodhisattva.

9 x 11 cm (3 1/2 x 4 3/8 in.), the largest

€2,000 - 3,000

THREE VARIOUS RED GROUND TSAKLIS

TIBET, 12TH/13th CENTURY

西藏 十二/十三世紀 紅地微型佛畫三幀

Provenance: (Shringakala Vajrapani)

Pratapaditya Pal, Los Angeles

Christie's, New York, 20 March 2008, lot 398

544





545

545

TROIS TSAKLIS

TIBET, XIII-E-XVE SIÈCLE

Distemper and cloth; four-armed deity, Ekajati, Vajrasattva.

Himalayan Art Resources item no. 205335

11.5 x 18 cm (4 1/2 x 7 1/8 in.), the largest

€2,000 - 3,000

THREE VARIOUS TSAKLI

TIBET, 13TH-15TH CENTURY

西藏 十三至十五世紀 微型佛畫三幀

Provenance: (Ekajati)

Jack and Muriel Zimmerman

Pratapaditya Pal, Los Angeles

Christie's, New York, 20 March 2008, lot 398



546

546

SOIXANTE-SIX TSAKLIS DIVERS, COMPRENANT QUATRE SÉRIES PARTIELLES

MONGOLIE ET TIBET, XIVE SIÈCLE ET POSTÉRIEUR; LE PLUS PETIT VERS LE XIIIÈ SIÈCLE

Himalayan Art Resources item no. 205334

18 x 11 cm (7 1/8 x 4 3/8 in.), the largest

€2,000 - 4,000

SIXTY-SIX MISCELLANEOUS TSAKLI CARDS:

INCLUDING FOUR PART SETS

Mongolia and Tibet, 14th century and later; the smaller circa 13th century

蒙古及西藏 十四世紀及更晚 較小件約十三世紀 微型佛畫六十六幀



547

547

ONZE GROUPES DE TSAKLIS

MONGOLIE ET TIBET, XIXE/XXE SIÈCLE

Distemper on cloth and card.

Himalayan Art Resources item no. 205333

23 x 15 cm (9 x 5 7/8 in.)

€5,000 - 8,000

ELEVEN TSAKLI PART SETS

MONGOLIA AND TIBET, 19TH/20TH CENTURY

蒙古及西藏 十九/二十世紀 微型佛畫十一組

548

ONZE GROUPES DE TSAKLIS

MONGOLIE ET TIBET, XIXE/XXE SIÈCLE

Distemper on cloth and card.

Himalayan Art Resources item no. 205332

15 x 12 cm (5 7/8 x 4 3/4 in.), the largest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

ELEVEN TSAKLI PART SETS

MONGOLIA AND TIBET, 19TH/20TH CENTURY

蒙古及西藏 十九/二十世紀 微型佛畫十一組

549

DIX GROUPES DE TSAKLIS

MONGOLIE ET TIBET, XIXE/XXE SIÈCLE

Distemper on card and cloth.

14.5 x 12.5 cm (5 3/4 x 4 7/8 in.), the largest

€1,500 - 2,000

TEN TSAKLI PART SETS

MONGOLIA AND TIBET, 19TH/20TH CENTURY

蒙古及西藏 十九/二十世紀 微型佛畫十組

550

SEPT GROUPES DE TSAKLIS

MONGOLIE, XIXE/XXE SIÈCLE

Distemper on cloth and card.

Himalayan Art Resources item no. 205330

10 x 12.8 cm (4 x 5 1/8 in.), the largest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

SEVEN TSAKLI PART SETS

MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 微型佛畫七組



548



549



550



551

551

TROIS CARTES DES LIGNÉES DE LAMA

TIBET, XIVE SIÈCLE

Distemper on paper.

Himalayan Art Resources item no. 205329

10 x 16 cm (4 x 6 1/4 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

THREE LAMA LINEAGE CARDS

TIBET, 14TH CENTURY

西藏 十四世紀 世襲喇嘛卡三幀



552

552

ENSEMBLE DE TSAKLIS PEINTS ET BANNIÈRE RITUELLE

TIBET, XVII/XVIII SIÈCLE

Himalayan Art Resources item no. 205328

11.5 x 27 cm (4 1/2 x 10 5/8 in.), the largest

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

MISCELLANEOUS GROUP OF PAINTED TSAKLIS AND A RITUAL BANNER

TIBET, 17TH/18TH CENTURY

西藏 十七/十八世紀 微型佛畫一組及飾帶



553

553

CINQ PETITS TANGKAS VOTIFS

MONGOLIE, XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205327

23.5 x 17.5 cm (9 1/4 x 6 7/8 in.), the largest

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

FIVE SMALL VOTIVE THANGKAS

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 還願唐卡五幀

554
No lot

555

SIX PETITS TANGKAS VOTIFS

TIBET ET MONGOLIE, XIXE/XXE SIÈCLE

Distemper on cloth; including Begtse Chen, Palden Lhamo, Ekavira, Ekajati, Avalokiteshvara, and a lama.

Himalayan Art Resources item no. 205345

39 x 29 cm (15 3/8 x 11 3/8 in.)

€2,000 - 3,000

SIX SMALL VOTIVE THANGKAS

TIBET AND MONGOLIA, 19TH/20TH CENTURY

西藏及蒙古 十九世紀/二十世紀 還願唐卡六幀

556

DEUX TANGKAS REPRÉSENTANT CHITIPATI

MONGOLIE, XIXE SIÈCLE

Distemper on cloth; each with cloth mounts.

Himalayan Art Resources item no. 205097

Thangka: 19 x 14 cm (7 1/2 x 5 1/2 in.), the smaller;

Thangka: 37 x 25 cm (14 5/8 x 9 7/8 in.), the larger

€1,000 - 1,500

TWO THANGKAS OF CHITIPATI

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 屍陀林主唐卡兩幀

Among the most beloved subjects in Tibetan Buddhist art, the Chitipati are a divine skeletal couple. In Chakrasamvara Tantra, the Chitipati are worshiped as protector deities, particularly against thieves. The thangka exudes symmetry and repetition with their mimicked poses and mirrored gazes. For other examples of the same subject and dating, see Bonhams, London, 1 November 2021, lot 302.

557

PETIT TANGKA VOTIF REPRÉSENTANT

VAJRABHAIRAVA

MONGOLIE, XIXE SIÈCLE

Distemper on cloth; framed and glazed.

Himalayan Art Resources item no. 205218

16 x 13 cm (6 1/4 x 5 1/8 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A SMALL VOTIVE THANGKA OF VAJRABHAIRAVA

MONGOLIA, 19TH CENTURY

蒙古 十九世紀 大威德金剛還願唐卡



555



556



557



558

558

ENSEMBLE DE CINQ PEINTURES VOTIVES

MONGOLIE, XIXE SIÈCLE

Distemper on cloth and frames; including: Vajradakini; two Naro Dakini; ogress and Chitipati.

Himalayan Art Resources item no. 205229

Image (sight): 31.6 x 25 cm (12 1/2 x 9 7/8 in.), the largest

€2,000 - 3,000

A GROUP OF FIVE VOTIVE PAINTINGS
MONGOLIA, 19TH CENTURY

蒙古 十九世紀 彩繪布還願圖一組五幀



559

559

ENSEMBLE DE QUATRE MANDALAS

MONGOLIE, FIN DU XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205408

27 x 20.5 cm. (10 5/8 x 8 1/8 in.), the largest

€1,500 - 2,000

A GROUP OF FOUR MANDALAS
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末 曼荼羅一組四幀



560

560

TANGKA REPRÉSENTANT CHITIPATI

MONGOLIE, FIN DU XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205410

Image: 21.5 x 17 (8 1/2 x 6 3/4 in.)

€200 - 300

To be sold without reserve

敬請注意, 本拍品不設底價

A THANGKA OF CHITIPATI
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末 屍陀林主唐卡

561

TANGKA REPRÉSENTANT BEGTSE CHEN

MONGOLIE, FIN DU XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205412

40 x 30 cm (15 3/4 x 11 3/4 in.)

€1,000 - 1,500

A THANGKA OF BEGTSE CHEN
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末 大紅司命主唐卡



561

562

TANGKA REPRÉSENTANT DES SCENES DE LA VIE DE PADMASAMBHAVA

MONGOLIE, FIN DU XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205413

Image: 61 cm x 45 cm (24 x 17 3/4 in.)

€400 - 600

To be sold without reserve

敬請注意, 本拍品不設底價

A THANGKA WITH SCENES FROM THE LIFE OF
PADMASAMBHAVA
MONGOLIA, LATE 19TH CENTURY

蒙古 十九世紀末 蓮花生唐卡



562

563

TANGKA REPRÉSENTANT DAKINI

NÉPAL, XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205411

57 x 42 cm (22 1/2 x 16 1/2 in.)

€1,000 - 1,500

A THANGKA OF DAKINI
NEPAL, 19TH CENTURY

尼泊爾 十九世紀 空行母唐卡



563



564

564

TANGKA REPRÉSENTANT SHAMBHALA

TIBET, FIN DU XIXE/DÉBUT XXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205255

Image: 87 x 67 cm (34 1/4 x 26 3/8 in.);

With mounts: 150 x 91 cm (59 x 35 7/8 in.)

€1,000 - 1,500

A THANGKA OF SHAMBHALA

TIBET, LATE 19TH/EARLY 20TH CENTURY

西藏 十九世紀末/二十世紀初 香巴拉唐卡

Shambhala is the mythical hidden kingdom of the north, the Buddhist pureland and realm of the Kulika Kings, guardians of the Kalachakra cycle of Tantras. Compare with an earlier version of this composition (HAR 9322).



565

565

TANGKA D'UNE SÉRIE DE SEIZE ARHATS

MONGOLIE, XIXE/XXE SIÈCLE

Distemper on cloth; four arhats surround a central directional guardian Virudharaka.

Himalayan Art Resources item no. 205262

Image: 62 x 45 cm (24 3/8 x 17 3/4 in.);

With mounts: 100 x 52 cm (39 3/8 x 24 3/8 in.)

€1,000 - 1,500

A THANGKA FROM A SIXTEEN ARHAT SERIES

MONGOLIA, 19TH/20TH CENTURY

蒙古 十九/二十世紀 羅漢唐卡

566

TANGKA REPRÉSENTANT UN LAMA DES GELUPAS

TIBET, XXE SIÈCLE

Distemper and ink on canvas, framed and glazed;

Himalayan Art Resources item no. 205271

31 x 24 cm (12 1/4 x 9 1/2 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A THANGKA OF A GELUPA LAMA

TIBET, 20TH CENTURY

西藏 二十世紀 格魯派喇嘛唐卡

The realistic face of the lama showed the adaptation by artists working with the new media of photography. The face of the lama has been scrupulously copied from a photograph and incorporated within traditional format of thangka painting. Compare with the portrait of the Tupten Choki Nyima (HAR 7859) and a portrait of a Naropa, sold Bonhams, London, 11 May 2017, lot 16.



566

567

PEINTURE REPRÉSENTANT DES OFFRANDES AUX CINQ FORMES DE PEHAR GYALPO (KANGDZE)

TIBET, XXE SIÈCLE

Distemper on cloth; framed and glazed.

Himalayan Art Resources item no. 205272

Image: 81.5 x 61 cm (32 1/8 x 24 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

AN OFFERING PAINTING (KANGDZE) TO THE FIVE FORMS OF PEHAR GYALPO
TIBET, 20TH CENTURY

西藏 二十世紀 祭白哈爾圖

Compare with a similar composition in the American Museum of Natural History, New York (HAR 94412).

568

TANGKA EN SOIE APPLIQUÉE REPRÉSENTANT CHITIPATI

MONGOLIE, XXE SIÈCLE

With applied seed pearl, coral and shell.

Himalayan Art Resources item no. 205306

Image: 70 x 54 cm (27 1/2 x 21 1/4 in.);

With frame: 75 x 58 cm (29 1/2 x 22 7/8 in.)

€2,000 - 3,000

A SILK APPLIQUE THANGKA OF CHITIPATI
MONGOLIA, 20TH CENTURY

蒙古 二十世紀 屍陀林主織錦唐卡

569

TANGKA REPRÉSENTANT VAJRAPANI

TIBET, XIXE SIÈCLE

Distemper on cloth.

Himalayan Art Resources item no. 205363

Image: 65 x 46.5 cm (25 5/8 x 18 1/4 in.);

With frame: 88 x 68.5 cm (34 5/8 x 27 in.)

€1,000 - 1,500

A THANGKA OF VAJRAPANI
TIBET, 19TH CENTURY

西藏 十九世紀 金剛手菩薩唐卡

567



568



569





570

570

ENSEMBLE DE DIX PEINTURES SUR STUC
REPRÉSENTANT DIVERSES DIVINITÉS

TIBET OCCIDENTAL, VERS LE XIII^E SIÈCLE

Himalayan Art Resources item no. 205089

23.5 x 24 cm (9 1/4 x 9 1/2 in.), each;

mounted within Perspex box: 37.5 x 32.5 x 11.5 cm (14 3/4 x 12 3/4 x 4 1/2 in.), each

€10,000 - 15,000

A SET OF TEN PAINTINGS ON STUCCO OF VARIOUS
DEITIES

WESTERN TIBET, CIRCA 13TH CENTURY

西藏西 約十三世紀 彩繪神祇泥板一組十件

571

CARTE PEINTE DE LHASA

TIBET, XX^E SIÈCLE

Distemper on cloth

Himalayan Art Resources item no. 205429 119 x 81 cm (46

7/8 x 31 7/8 in.)

€2,000 - 4,000

A PAINTED MAP OF LHASA

TIBET, 20TH CENTURY

西藏 二十世紀 彩繪拉薩地圖



571

572

TANGKA REPRÉSENTANT KRISHNACHARYA

MONGOLIE, FIN DU XIX^E/DÉBUT DU XX^E SIÈCLE

Distemper in cloth;

Himalayan Art Resources item no. 205415

21 x 17.5 cm (8 1/4 x 6 7/8 in.)

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價

A THANGKA OF KRISHNACHARYA

MONGOLIA, LATE 19TH/EARLY 20TH CENTURY

蒙古 十九世紀末/二十世紀初 斯納卡利唐卡



572

Krishnacharya is an Indian Buddhist practitioner that generally has Siddha, or Mahasiddha Appearance. As a sign of his attainments, he is most often depicted with seven parasols and seven drums floating in the sky above. As a mount he is commonly portrayed atop an animated corpse or zombie. (HAR 18650),

573

RIDEAU CONCENTINA PEINT

TIBET, XIXE/XXE SIÈCLE

Distemper on paper.

Himalayan Art Resources item no. 205414

Image: 67 x 31 cm (26 3/8 x 12 1/4 in.);

Frame and glazed: 84.5 x 49 cm (33 1/4 x 19 1/4 in.)

€500 - 700

To be sold without reserve

敬請注意，本拍品不設底價



573

A PAINTED CONCENTINA CURTAIN

TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 彩繪百摺簾

574

TANGKA REPRÉSENTANT QUATRE FORMES DE MAHAKALA

MONGOLIE, XXE SIÈCLE

Distemper on leather.

Himalayan Art Resources item no. 205361

Image (sight): 84.4 x 175 cm (33 1/4 x 68 7/8 in.)

Framed and glazed: 180 x 93 cm (70 7/8 x 36 5/8 in.)

€1,000 - 1,500

A THANGKA OF FOUR FORMS OF MAHAKALA

MONGOLIA, 20TH CENTURY

蒙古 二十世紀 大黑天皮革唐卡



574

575

TANGKA D'UN ORACLE

MONGOLIE, FIN DU XIXE/DÉBUT DU XXE SIÈCLE

Distemper in cloth; inscribed below the altar table.

Himalayan Art Resources item no. 205416

Image: 31 x 24 cm (12 1/4 x 9 1/2 in.)

Framed and glazed: 44 x 36.2 cm (17 3/8 x 14 1/4 in.)

€500 - 700

To be sold without reserve

敬請注意，本拍品不設底價

A THANGKA OF AN ORACLE

MONGOLIA, LATE 19TH/EARLY 20TH CENTURY

蒙古 十九世紀末/二十世紀初 神諭唐卡



575



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**MIROIR RITUEL EN LAITON SUR SOCLE EN BOIS
POLYCHROME**

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205266

Stand: 33.8 cm (5 1/8 in.) high;

Mirror: 16.5 cm (6 1/2 in.) diam.

€800 - 1,200

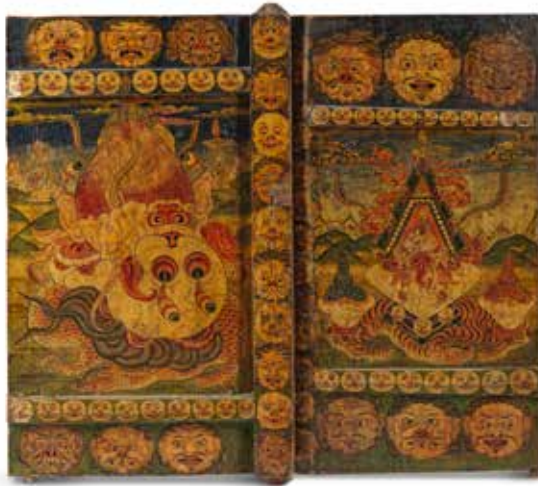
To be sold without reserve

敬請注意, 本拍品不設底價

A BRASS RITUAL MIRROR ON A POLYCHROME WOOD
STAND

TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 銅法鏡連木雕加彩座



577

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**PAIRE DE PORTES DE CABINET TORGAM EN BOIS
PEINT À DÉCOR D'OFFRANDES DES SENS**

TIBET, XIXE SIÈCLE

Distemper on wood.

Himalayan Art Resources item no. 205301

40.5 x 67.5 cm (16 x 26 5/8 in.), the larger; 36 x 67.5 cm (14
1/8 x 26 5/8 in.), the smaller

€2,000 - 3,000

A PAIR OF PAINTED WOOD TORGAM DOORS OF SENSE
OFFERINGS

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木櫃門一對

The exterior painted with a skull bowl presenting the 'five
sense' and skull bowl supporting *torma* offerings. The interior
with two wrathful protectors slaying a prone demon figure
emerging from a triangular brazier.

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New
York, 19 March - 9 August 2010.

578

**DEUX PANNEAUX EN BOIS PEINT REPRÉSENTANT
DAKINI ET CHITIPATI**

TIBET, XIXE/XXE SIÈCLE

Himalayan Art Resources item no. 205409

32 x 32 cm (12 5/8 x 12 5/8 in.), the largest

€500 - 700

To be sold without reserve

敬請注意, 本拍品不設底價



578



TWO PAINTED WOOD PANELS OF DAKINI AND CHITIPATI
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 彩繪空行母及屍陀林主木板一組兩件

579

TABLE D'AUTEL EN BOIS POLYCHROME À DÉCOR DE LIONS DES NEIGES

TIBET, XXE SIÈCLE

Distemper on wood.

Himalayan Art Resources item no. 205368

150 cm (59 1/8 in.) wide x 33 cm (13 in.) high x 29 cm (11 3/8 in.) deep

€500 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROMED WOOD ALTAR TABLE WITH SNOW LIONS

TIBET, 20TH CENTURY

西藏 二十世紀 彩繪雪獅紋木祭台



579

580

PAIRE DE PANNEAUX EN BOIS POLYCHROME À DÉCOR DE LIONS BOUDDHIQUES

DYNASTIE QING, XIXE SIÈCLE

Himalayan Art Resources item no. 205423

79.5 x 55 cm (31 1/4 x 21 5/8 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A PAIR OF POLYCHROMED WOOD BUDDHIST LION PANELS

QING DYNASTY, 19TH CENTURY

清 十九世紀 木雕加彩佛獅紋板



580

581

CABINET À OFFRANDES EN BOIS POLYCHROME

TIBET, XIXE SIÈCLE

Distemper on wood.

Himalayan Art Resources item no. 205432

96.8 x 110.5 x 38 cm (38 1/8 x 43 1/2 X 15 in.)

€1,500 - 2,000

A POLYCHROMED WOOD WRATHFUL OFFERING CABINET

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木櫃



581



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**PORTE EN BOIS PEINT À DÉCOR D'UN GARDIEN
DES DIRECTIONS**

TIBET, FIN DU XIXE SIÈCLE

Himalayan Art Resources item no. 205424

Panel: 261 x 128 cm (102 3/4 x 50 3/8 in.)

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED WOOD DOOR WITH A DIRECTIONAL
GUARDIAN

TIBET, LATE 19TH CENTURY

西藏 十九世紀末 彩繪方位天王紋木門



583

583

**COFFRE EN BOIS POLYCHROME À DÉCOR DES
OFFRANDES**

TIBET, XVIII/XIXE SIÈCLE

Distemper on wood with metal fixtures; decorated with a flayed human skin over the lid surrounded by skulls and skull bowl offerings.

Himalayan Art Resources item no. 205367

73 x 41 x 38 cm (28 3/4 x 16 1/8 x 15 in.)

€2,500 - 3,500

A RITUAL TRUNK WITH WRATHFUL OFFERINGS

TIBET, 18TH/19TH CENTURY

西藏 十八/十九世紀 彩繪木箱

Exhibited:

Remember That You Will Die, Rubin Museum of Art, New York, 19 March - 9 August, 2010.



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COFFRE EN BOIS POLYCHROME

TIBET, XIXE SIÈCLE

Distemper on wood with iron bindings.

Himalayan Art Resources item no. 205365

132 cm (52 in.) wide x 63.5 cm (25 in.) high x 47cm (18 1/2.) deep

€1,000 - 1,500

A POLYCHROMED WOOD TRUNK

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木箱

585

**CABINET (TORGAM) EN BOIS SCULPTÉ
POLYCHROME À DÉCOR DES OFFRANDES**

TIBET, XIXE SIÈCLE

Distemper on wood.

Himalayan Art Resources item no. 205359

84.5 x 116.8 x 41.4 cm (33 1/4 x 46 x 16 1/4 in.)

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A POLYCHROME CARVED WOOD WRATHFUL OFFERING
CABINET (TORGAM)
TIBET, 19TH CENTURY

西藏 十九世紀 木雕加彩櫃



585

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PORTE EN BOIS PEINT À DÉCOR DE CHITIPATI

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205353

130.4 x 58.4 cm (51 3/8 x 23 in.)

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED WOOD DOOR WITH CHITIPATI
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪屍陀林主紋木門



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PORTE EN BOIS PEINT À DÉCOR DE CHITIPATI

TIBET, XIXE SIÈCLE

Distemper on wood.

Himalayan Art Resources item no. 205286

The panel: 183 x 75 cm (72 x 29 1/2 in.); 192.5 cm (75 3/4 in.) high overall

€800 - 1,200

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED WOOD DOOR WITH CHITIPATI
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪屍陀林主紋木門



587



588

588

**PAIRE DE PORTES DE CABINET TORGAM EN BOIS
PEINT À DÉCOR DE CHITIPATI**

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205285

47 x 38.5 cm (18 1/2 x 15 1/8 in.)

€600 - 800

To be sold without reserve

敬請注意, 本拍品不設底價

A PAIR OF PAINTED WOOD DOORS WITH CHITIPATI
(TORGAM)

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪屍陀林主紋木櫃門一對



599

589

**CABINET (TORGAM) EN BOIS PEINT À DÉCOR DES
OFFRANDES À MAHAKALA**

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205284

130 x 118 x 60 cm (51 1/8 x 46 1/2 x 23 5/8 in.)

€4,000 - 6,000

A PAINTED WOOD CABINET WITH OFFERINGS TO
MAHAKALA (TORGAM)

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪祭大黑天紋木櫃

Published:

Deborah Ashencaen and Gennady Leonov, *Body, Speech
and Mind: Buddhist Art from Tibet, Mongolia and China*,
Spink & Son Ltd, London, 1996, pp.96-97, no.53.

Provenance:

Spink & Sons Ltd., London, 1996



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**PAIRE DE PORTES DE CABINET TORGAM EN BOIS
PEINT**

TIBET, XIXE SIÈCLE

Distemper on wood.

Himalayan Art Resources item no. 205282

91 x 36 cm (35 7/8 x 14 1/8 in.); and 89 x 42 cm (35 x 16
1/2 in.)

€1,000 - 1,500

A PAIR OF PAINTED WOOD TORGAM DOORS
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木櫃門一對

Painted with offerings to Mahakala and Pehar Gyalpo. The
interior with eight offering goddesses.

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CABINET (TORGAM) EN BOIS POLYCHROME

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205273

81 x 44.4 x 27.3 cm (31 7/8 x 17 1/2 x 10 3/4 in.)

€2,000 - 3,000

A POLYCHROME WOOD CABINET (TORGAM)
TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木櫃

591



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PORTE D'UN CHAPEL SECRET EN BOIS PEINT

TIBET, XIXE/XXE SIÈCLE

Distemper on wood with iron fixtures.

Himalayan Art Resources item no. 205270

Panel: 137 x 74.6 cm (54 x 29 3/8 in.)

€1,000 - 1,500

A PAINTED DOOR FROM A SECRET CHAPEL
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 彩繪木門



592

593

PORTE D'UN CHAPEL SECRET EN BOIS PEINT

TIBET, XIXE/XXE SIÈCLE XIXE/XXE SIÈCLE

With applied metal brackets.

Himalayan Art Resources item no. 205267

174 cm (68 1/2 in.) high x 89 cm (35 1/4 in.) wide

€2,000 - 3,000

A PAINTED WOOD DOOR FROM A SECRET CHAPEL
TIBET, 19TH/20TH CENTURY

西藏 十九/二十世紀 彩繪木門

590





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PANNEAU EN BOIS PEINT REPRÉSENTANT CHITIPATI

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205215

19.5 x 27.5 cm (7 5/8 x 10 7/8 in.)

€300 - 500

To be sold without reserve

敬請注意, 本拍品不設底價

A PAINTED WOOD PANEL OF CHITIPATI

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪屍陀林主紋木板



595

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CABINET EN BOIS POLYCHROME

TIBET, XIXE SIÈCLE

Himalayan Art Resources item no. 205212

101.6 x 102 x 44 cm (40 x 40 1/8 x 17 3/8 in.)

€1,500 - 2,000

A POLYCHROMED WOOD CABINET

TIBET, 19TH CENTURY

西藏 十九世紀 彩繪木櫃

596

No lot

597

TAPIS À SELLE EN LAINE À DÉCOR DE PEAU DE TIGRE

TIBET, XIXE SIÈCLE

Mounted on cloth and stretched on board.

Himalayan Art Resources item no. 205356

131 x 64.5 cm (51 5/8 x 25 3/8 in.);

Panel: 152.5 x 69.5 cm (60 1/8 x 27 3/8 in.)

€800 - 1,200

敬請注意, 本拍品不設底價

A WOOL 'TIGER' SADDLE CLOTH

TIBET, 19TH CENTURY

西藏 十九世紀 羊毛編虎皮紋馬鞍墊



597

Compare with a closely related example in *Sacred & Secular: The Piccus Collection of Tibetan Rugs*, 2011, p. 70, pl. 23.

598

ENSEMBLE DE DOUZE TAPIS

TIBET, XIXE ET XXE SIÈCLE

Including saddle rug; *vajra* seat rugs; tiger rugs, and a skeleton rug.

Himalayan Art Resources item no. 205274

182 x 81 cm (71 5/8 x 31 7/8 in.), the largest

€5,000 - 8,000

A GROUP OF TWELVE RUGS

TIBET, 19TH AND 20TH CENTURY

西藏 十九及二十世紀 氈毯一組十二件



598

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TUNIQUE DE CHAMAN ORNÉE DE CLOCHES ET ACCESSOIRES

SIBÉRIE, XIXE SIÈCLE

Himalayan Art Resources item no. 205357

Robe: 98 cm (38 5/8 in.) high x 154 cm (60 5/8 in.) long;

Hat: 35 cm (13 3/4 in.) high;

Boots: 36 cm (14 1/8 in.) high

€2,000 - 3,000

A SHAMAN'S TUNIC, WITH BELLS AND OTHER ACCOUTREMENTS

SIBERIA, 19TH CENTURY

西伯利亞 十九世紀 薩滿法服及配飾



599

600

ENSEMBLE DE SIX BOUCHONS D'OREILLE EN AMBRE INCRUSTÉS DE VERRE

PEUPLE KACHIN, BIRMANIE (MYANMAR), XIXE SIÈCLE

7.5 cm (3 in.) the longest

€1,000 - 1,500

A GROUP OF SIX AMBER AND GLASS INLAID EAR PLUGS

KACHIN PEOPLE, BURMA (MYANMAR), 19TH CENTURY

緬甸 克欽族 十九世紀 琥珀嵌玻璃耳塞一組六件



600



Lot 157



Lot 157

NOTE AUX ENCHÉRISSEURS

La présente Note est adressée par *Bonhams* à toute personne pouvant être intéressée par un *Lot*, et à toutes les personnes participant à une vente aux enchères, y compris les personnes assistant à la vente aux enchères, les *Enchérisseurs* et les *Enchérisseurs* potentiels (y compris les *Acheteurs* éventuels du *Lot*). Pour plus de commodité, nous utilisons les termes « *Enchérisseurs* » ou « vous » pour désigner ces personnes. Notre Liste des Définitions et notre Glossaire font partie intégrante de la présente Note. Ils figurent en Annexe 3 au *Catalogue*. Les mots et expressions figurant en italique dans la présente Note sont expliqués dans la Liste des définitions. IMPORTANT :Des informations supplémentaires applicables à la *Vente* peuvent également figurer dans le *Catalogue de la Vente*, dans une note insérée dans le *Catalogue* et/ou dans une note affichée dans le lieu de *Vente*, et il vous incombe de les lire également. Des annonces concernant la *Vente* pourront également être faites oralement avant ou pendant la *Vente* sans préavis écrit. Vous devez être conscient de la possibilité que des changements soient apportés aux conditions de la *Vente*, être vigilant sur ce point et demander, avant d'enchérir, si de tels changements sont intervenus.

1. NOTRE RÔLE

Dans son rôle d'*Adjudicateur de lots*, *Bonhams* est autorisé par le *Vendeur* à agir uniquement pour et dans l'intérêt du *Vendeur*. Le rôle de *Bonhams* est de vendre les *Lots* à un *Enchérisseur* au prix le plus élevé possible. *Bonhams* n'agit pas pour le compte des *Acheteurs* ou des *Enchérisseurs* et ne leur fournit aucun conseil. Si *Bonhams* ou un membre de son personnel fait des déclarations à propos d'un *Lot*, ou si *Bonhams* fournit un *Rapport sur l'État* à propos d'un *Lot*, ces déclarations seront faites ou ce rapport sera établi pour le compte du *Vendeur* du *Lot*. Il est fortement conseillé aux *Enchérisseurs* et *Acheteurs* qui n'ont pas eux-mêmes des connaissances d'expert sur les *Lots* de solliciter et d'obtenir un avis indépendant sur les *Lots* et leur valeur, avant d'enchérir sur ceux-ci. Le *Vendeur* a autorisé *Bonhams* à vendre le *Lot* en qualité de mandataire agissant pour son compte et, sauf accord contraire exprès, *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur*. Toute assertion ou déclaration faite par nous au titre d'un *Lot* est faite pour le compte du *Vendeur* et non pour notre compte, à moins que *Bonhams* ne vende un *Lot* en tant que mandant, et tout *Contrat de Vente* est conclu entre l'*Acheteur* et le *Vendeur* et non entre l'*Acheteur* et nous-mêmes. Si *Bonhams* vend un *Lot* en tant que mandant, il en sera fait mention dans le *Catalogue* ou dans une annonce du *Commissaire-priseur* à cet effet ou dans un avis affiché dans le lieu de la *Vente* ou inséré dans le *Catalogue*. *Bonhams* n'assume ou n'accepte aucune obligation ni responsabilité envers vous, sur le fondement de la responsabilité contractuelle ou quasi-délictuelle (directe, collatérale, expresse, tacite ou autre). Si vous êtes le dernier *Enchérisseur* pour un *Lot* et donc l'achetez, *Bonhams* conclura un contrat avec vous en tant qu'*Acheteur* dans les termes du *Contrat avec l'Acheteur*, joint en Annexe 2 au *Catalogue*, qui régira les relations entre *Bonhams* et vous-même en votre qualité d'*Acheteur*.

2. LOTS

Sous réserve de la *Description Contractuelle* imprimée en caractères gras dans l'*Article* consacré au *Lot* dans le *Catalogue* des *Ventes en Ligne* (voir paragraphe 3 ci-dessous), les *Lots* sont vendus à l'*Acheteur* « en l'état », avec tous leurs défauts et imperfections. Les illustrations et photographies des *Lots* servent uniquement à leur identification. Une photographie ou illustration figurant dans le *Catalogue* (à l'exception des photographies formant partie de la *Description Contractuelle*) ou ailleurs peut ne pas reproduire exactement la ou les couleurs ou le véritable état du *Lot*. Les *Lots* sont disponibles pour examen avant la *Vente*, et il vous incombe de vous assurer vous-même de chacun des aspects d'un *Lot*, y compris son auteur, son attribution, son état, sa provenance, son histoire, son contexte, son authenticité, son style, son époque, son âge, son aptitude à une utilisation particulière, son état de marche s'il s'agit d'une voiture (le cas échéant) son origine, sa valeur et son prix de vente Estimé (y compris le Prix d'Adjudication). Il vous incombe d'examiner tout *Lot* qui vous intéresse. Il convient de rappeler que l'état réel d'un *Lot* peut ne pas être aussi bon que celui qu'indique son apparence extérieure. En particulier, des pièces peuvent avoir été remplacées ou changées et des *Lots* peuvent ne pas être authentiques ou de qualité satisfaisante ; l'intérieur d'un *Lot* peut ne pas être visible, peut ne pas être d'origine ou peut être endommagé, par exemple s'il est recouvert d'une tapisserie ou d'un revêtement quelconque. Étant donné leur âge, de nombreux *Lots* peuvent avoir été endommagés et/ou réparés et vous ne devez pas présumer qu'un *Lot* est en bon état. Les objets électroniques ou mécaniques ou les pièces sont vendus pour leur intérêt artistique, historique ou culturel et peuvent ne pas fonctionner ou ne pas être conformes aux exigences légales actuelles. Vous ne devez pas présumer que des objets électriques destinés à fonctionner sur les réseaux de l'électricité domestique pourront être connectés sur ces réseaux et devrez donc préalablement obtenir un rapport sur leur état de la part d'un électricien qualifié. Ces objets impropres à être connectés sont vendus uniquement comme des objets de vitrine. Si vous n'avez pas l'expertise nécessaire concernant un *Lot*, prenez conseil à ce sujet. Nous pouvons vous aider à prendre les dispositions nécessaires afin de vous permettre de procéder ou de faire procéder à des examens et tests plus détaillés. Toute personne qui endommage un *Lot* sera responsable de la perte ainsi causée.

3. DESCRIPTIONS DES LOTS ET ESTIMATIONS

Description contractuelle d'un Lot

Le *Catalogue* contient un *Article* pour chaque *Lot*. Chaque *Lot* est vendu par le *Vendeur* à l'*Acheteur* comme correspondant uniquement à la partie de l'*Article* imprimée en caractères gras, et

(sauf pour la couleur, qui peut être reproduite de manière inexacte) à toute photographie du *Lot* dans le *Catalogue*. Le reste de l'*Article*, qui n'est pas imprimé en caractères gras, représente uniquement l'opinion de *Bonhams* (donnée au nom du *Vendeur*) sur le *Lot* et ne fait pas partie de la *Description contractuelle* conformément à laquelle le *Lot* est vendu par le *Vendeur*.

Estimations

Dans la plupart des cas, une *Estimation* est imprimée à côté de l'*Article*. Les *Estimations* fournies expriment uniquement l'opinion de *Bonhams* faite au nom du *Vendeur* à propos de la fourchette dans laquelle *Bonhams* pense que le *Prix d'adjudication* pour le *Lot* est susceptible de se situer. Il ne s'agit en aucun cas d'une estimation de valeur. Les *Estimations* ne tiennent pas compte de la TVA, de la *Commission d'achat* ou d'autres frais payables par l'*Acheteur*, qui sont décrits en détail au paragraphe 7 de la présente Note. Les prix dépendent des enchères et les *Lots* peuvent se vendre à des *Prix d'adjudication* inférieurs ou supérieurs aux *Estimations*. Les *Estimations* ne doivent donc pas être considérées comme une indication du prix de vente réel ou de la valeur d'un *Lot*. Les *Estimations* sont fournies dans la devise de la *Vente*.

Rapports sur l'état

Pour la plupart des *Lots*, vous pouvez demander à *Bonhams* un *Rapport sur l'état* physique général du *Lot*. Si vous lui faites cette demande, *Bonhams* vous fournira ce rapport gratuitement, pour le compte du *Vendeur*. Étant donné qu'il s'agit d'un service supplémentaire et gratuit, *Bonhams* ne conclut pas un contrat avec vous au titre du *Rapport sur l'État*. En conséquence, *Bonhams* n'assume aucune responsabilité à votre égard à ce titre. Chaque *Rapport sur l'État* exprime l'opinion raisonnable de *Bonhams* quant à l'état général du *Lot* concerné et *Bonhams* ne déclare ni ne garantit qu'un *Rapport sur l'État* inclut tous les aspects de l'état interne ou externe du *Lot*. Le *Vendeur* ne vous doit ni n'accepte de vous devoir, en tant qu'*Enchérisseur* ou *Acheteur*, aucune obligation concernant ce rapport gratuit à propos d'un *Lot*, qui vous est fourni afin que vous puissiez l'examiner ou le faire examiner par un expert mandaté par vous.

Responsabilité du Vendeur envers vous

Le *Vendeur* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune *Garantie*, aucune obligation ni aucune responsabilité contractuelle ou quasi-délictuelle (exceptée envers l'*Acheteur* final, ainsi qu'il est dit ci-dessus) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par lui ou pour son compte, qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Exception faite de ce qui est stipulé ci-dessus, aucune assertion ou déclaration faite par le *Vendeur* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans le *Contrat de Vente* entre le *Vendeur* et l'*Acheteur*.

Responsabilité de Bonhams envers vous

Vous avez la possibilité d'examiner le *Lot* si vous le souhaitez et le *Contrat de Vente* d'un *Lot* est conclu avec le *Vendeur* et non avec *Bonhams*. *Bonhams* agit exclusivement en qualité de mandataire du *Vendeur* (à moins que *Bonhams* ne vende le *Lot* en tant que mandant). *Bonhams* n'assume envers vous aucune obligation d'examiner, d'enquêter ou de procéder à des tests sur chaque *Lot*, approfondis ou autres, afin d'établir l'exactitude ou de vérifier autrement toutes *Descriptions* ou opinions données par *Bonhams*, ou par toute personne pour le compte de *Bonhams*, que ce soit dans le *Catalogue* ou ailleurs. Vous ne devez pas supposer que ces examens, ces enquêtes ou ces tests ont été réalisés. *Bonhams* ne fait et ne s'oblige à faire aucune déclaration factuelle, et n'assume aucune obligation ni aucune responsabilité (contractuelle ou quasi-délictuelle) au titre de l'exactitude ou du caractère complet de toute assertion ou déclaration faite par *Bonhams* ou pour le compte de *Bonhams* qui contient un élément quelconque de description de tout *Lot* ni au titre du prix de vente prévu ou probable de tout *Lot*. Aucune assertion ou déclaration faite par *Bonhams* ou pour son compte contenant un élément quelconque de description d'un *Lot*, ni aucune *Estimation* ne sont incorporées dans notre *Contrat avec l'Acheteur*.

Modifications

Les *Descriptions* et les *Estimations* peuvent être modifiées à la discrétion de *Bonhams* de temps en temps par le biais d'une annonce verbale ou d'un avis écrit avant ou pendant une *Vente*. LE LOT EST DISPONIBLE POUR EXAMEN ET VOUS DEVEZ VOUS FORMER VOTRE PROPRE OPINION SUR CELUI-CI. IL VOUS EST FORTEMENT CONSEILLÉ D'EXAMINER TOUT LOT OU DE LE FAIRE EXAMINER POUR VOTRE COMPTE AVANT LA VENTE.

4. CONDUITE DE LA VENTE

Nos *Ventes* sont des ventes aux enchères publiques, auxquelles des personnes peuvent assister et vous devriez saisir l'opportunité de ce faire. Nous nous réservons le droit, à notre seule discrétion, de refuser l'accès à nos locaux ou à toute *Vente* et de faire sortir toute personne de nos locaux et salles des ventes, sans devoir en indiquer la raison. Nous pouvons à notre seule et entière discrétion décider de procéder à la *Vente*, d'inclure un *Lot* dans la *Vente*, ainsi que de la manière dont la *Vente* se déroulera, et nous pouvons offrir les *Lots* à la *Vente* dans tout ordre que nous choisissons, nonobstant les numéros attribués aux *Lots* dans le *Catalogue*. Vous devrez donc vérifier la date et l'heure de commencement de la *Vente*, et vérifier si des *Lots* ont été retirés de la *Vente* ou ajoutés tardivement à celle-ci. En effet, ces retraits ou ajouts tardifs peuvent modifier l'heure à laquelle un *Lot* qui vous intéresse est mis en *Vente*. Nous pouvons, à notre seule et entière discrétion, refuser toute enchère, augmenter tout pas d'enchère comme nous le jugerons

approprié, diviser tout *Lot*, regrouper deux *Lots*, retirer tout *Lot* d'une *Vente* et, avant que la *Vente* ait pris fin, remettre tout *Lot* aux enchères. Les *Ventes* aux enchères peuvent excéder 100 *Lots* par heure et les pas d'enchère sont généralement d'environ 10% ; toutefois, ces chiffres varient d'une *Vente* à l'autre et d'un *Commissaire-priseur* à l'autre.

Contactez le département organisant la *Vente* pour avoir un avis sur ce point. Si un *Prix de Réserve* a été fixé pour un *Lot*, le *Commissaire-priseur* peut, en son absolue discrétion, passer des enchères (à concurrence d'un montant qui ne sera ni égal ni supérieur à ce *Prix de Réserve*) pour le compte du *Vendeur*. Nous ne sommes pas responsables envers vous de la présence ou de l'absence d'un *Prix de Réserve* au titre de tout *Lot*. Si un *Prix de Réserve* a été fixé, il ne devra pas être supérieur à la plus basse *Estimation* faite dans le *Catalogue*, en supposant que la devise du *Prix de Réserve* n'ait pas fluctué de manière défavorable par rapport à la devise de l'*Estimation*. L'*Acheteur* sera l'*Enchérisseur* qui fait la plus haute enchère acceptable par le *Commissaire-priseur* pour un *Lot* (sous réserve de tout *Prix de Réserve* applicable), et auquel le *Lot* est adjugé par le *Commissaire-priseur* à la tombée du marteau du *Commissaire-priseur*. Tout différend relatif à la plus haute enchère acceptable sera tranché par le *Commissaire-priseur* en son absolue discrétion. Toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Un convertisseur électronique de devises peut être utilisé lors de la *Vente*. Cet outil est fourni uniquement pour votre commodité et constitue une évaluation approximative de la contre-valeur d'une enchère donnée dans certaines devises. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire en raison de l'utilisation du convertisseur de devises. Nous pouvons utiliser des caméras vidéo pour enregistrer la *Vente* et pouvons enregistrer des appels téléphoniques pour des raisons de sécurité, et afin d'aider à résoudre des différends pouvant s'élever au titre d'enchères passées lors de la *Vente*. À titre d'exemple, lors des *Ventes* de bijoux, nous pouvons utiliser des écrans sur lesquels des images des *Lots* seront projetées. Ce service est fourni pour permettre une meilleure vue des *Lots* lors de la *Vente*. L'image projetée sur l'écran doit être considérée comme une simple indication du *Lot* concerné. Il convient de noter que toutes les enchères passées se rapporteront au numéro de *Lot* annoncé par le *Commissaire-priseur*. Nous n'acceptons aucune responsabilité au titre des erreurs qui pourraient se produire dans l'utilisation de l'écran.

5. ENCHÈRES

Vous devez compléter et nous remettre l'un de nos *Formulaires d'Enchères*, c'est-à-dire notre *Formulaire d'Enregistrement d'Enchérisseur*, notre *Formulaire d'Enchères en Absence (Ordre d'Achat)* ou notre *Formulaire d'Enchères par Téléphone* afin de pouvoir enchérir lors de nos *Ventes*.

Si vous êtes un nouveau client chez *Bonhams* ou si vous n'avez pas récemment mis à jour vos données d'enregistrement, vous devez vous préenregistrer, au moins deux jours ouvrables avant la *Vente* lors de laquelle vous souhaitez enchérir. Vous devrez fournir un justificatif d'identité et de domicile délivré par le gouvernement. Si vous êtes une société, il faut fournir votre certificat d'immatriculation (Extrait Kbis) ou un document équivalent, avec votre dénomination et l'adresse de votre siège social, une preuve de votre adresse actuelle délivrée par le gouvernement, une preuve documentaire de vos propriétaires effectifs et de vos administrateurs et une preuve de l'autorisation d'effectuer des transactions.

Nous pouvons également vous demander une référence financière et/ou une caution avant de vous autoriser à enchérir. Nous nous réservons le droit, à notre discrétion, de demander des informations supplémentaires afin de compléter notre identification de client, de refuser d'enregistrer une personne comme *Enchérisseur*, et de rejeter ses enchères si elles ont déjà été enregistrées. Nous nous réservons également le droit de différer la finalisation de la *Vente* d'un *Lot*, à notre discrétion, le temps de terminer nos enquêtes relatives à l'enregistrement et à l'identification, et d'annuler la *Vente* de tout *Lot*, si vous violez vos garanties en tant qu'*Acheteur*, ou si nous considérons que cette *Vente* serait illégale ou ferait autrement jouer la responsabilité du *Vendeur* ou de *Bonhams*, ou nuirait à la réputation de *Bonhams*.

Enchérir en personne

À condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, vous devrez vous rendre à notre bureau d'enregistrement des *Enchérisseurs* dans le lieu de la *Vente* et remplir un Formulaire d'Enregistrement et d'Enchères le jour de la *Vente* (ou, si possible, avant). Le système de numérotation des enchères est parfois visé sous le terme d'« enchères par paddle » (ou « enchères par panneau numéroté »). Il vous sera remis une grande carte (un « paddle » ou panneau numéroté) portant un numéro imprimé, pour les besoins de la *Vente*. Si vous êtes l'*Enchérisseur* gagnant, vous devrez faire en sorte que votre numéro puisse être vu clairement par le *Commissaire-priseur* et que votre numéro soit identifié comme celui de l'*Acheteur*. Vous ne devez laisser personne d'autre utiliser votre paddle, étant donné que tous les *Lots* seront facturés au nom et à l'adresse indiqués sur votre Formulaire d'Enregistrement d'*Enchérisseur*. Une fois émise, une facture ne sera pas modifiée. En cas de doute à propos du *Prix d'Adjudication* d'un *Lot* particulier, ou sur la question de savoir si vous êtes l'*Enchérisseur* gagnant d'un *Lot* particulier, informez-en le *Commissaire-priseur* avant que le prochain *Lot* ne soit offert à la *Vente*. À la fin de la *Vente*, ou lorsque vous aurez fini d'enchérir, merci de restituer votre paddle au bureau d'enregistrement des *Enchérisseurs*.

Enchérir par téléphone

Si vous souhaitez enchérir par téléphone lors de la *Vente*, et à condition que vous vous soyez préenregistré pour enchérir ou ayez récemment mis à jour vos données d'enregistrement existantes, complétez un Formulaire d'Enregistrement et d'Enchères, disponible dans nos bureaux ou dans le *Catalogue*. Retournez-le au service responsable de la *Vente* 24 heures au moins avant la *Vente*. Il vous incombe de vérifier auprès de notre Service d'Enchères que votre enchère a bien été reçue. Les conversations téléphoniques seront enregistrées. La possibilité d'enchérir par téléphone est un service discrétionnaire offert à titre gratuit et peut ne pas être disponible pour tous les *Lots*. Nous ne serons pas tenus d'enchérir pour votre compte si vous n'êtes pas disponible au moment de la *Vente* ou si la liaison téléphonique est interrompue pendant les enchères. Contactez-nous pour plus de détails.

Enchérir par courrier postal ou par fax

Les *Formulaires d'Enchères en Absence (Ordre d'Achat)* figurent en annexe au *Catalogue* et doivent être complétés et envoyés au service responsable de la *Vente*, dès que vous vous serez préenregistré pour enchérir ou aurez récemment mis à jour vos données d'enregistrement existantes. Il est de votre intérêt de nous retourner votre formulaire dès que possible, étant donné que si deux *Enchérisseurs* ou davantage soumettent des enchères identiques pour un *Lot*, la préférence sera donnée à l'enchère reçue la première. En toute hypothèse, toutes les enchères doivent être reçues 24 heures au moins avant le début de la *Vente*. Vérifiez soigneusement votre *Formulaire d'Enchères en Absence (Ordre d'Achat)* avant de nous le retourner, intégralement complété et signé par vous. Il vous incombe de vérifier avec notre Service Enchères que votre enchère a bien été reçue. Ce service est fourni à titre complémentaire et est confidentiel. Ces enchères sont faites à vos propres risques et nous n'assumons aucune responsabilité si nous ne recevons pas et/ou ne passons pas l'une quelconque de ces enchères. Toutes les enchères passées pour votre compte le seront au plus bas niveau possible sous réserve des *Prix de Réserve* et d'autres enchères passées pour le *Lot*. S'il y a lieu, vos enchères seront arrondies à la baisse au montant le plus proche correspondant aux paliers d'enchères du *Commissaire-priseur*. Les Nouveaux *Enchérisseurs* doivent également fournir la preuve de leur identité et de leur adresse pour pouvoir enchérir. À défaut, votre enchère ne sera pas placée.

Enchérir par Internet

Afin de participer en ligne à l'une de nos ventes – il est un minimum requis d'avoir au moins 18 ans à l'inscription. Toutes inscriptions pourront se faire soit via l'application Bonhams ou via notre site internet www.bonhams.com. Une fois inscrits, vous vous devrez de garder tous détails relatifs à votre compte strictement confidentiels et de ne permettre à aucun tiers d'accéder à celui-ci en votre nom ou autrement. Vous serez responsable de toutes offres faites via votre compte. Veuillez noter que le paiement se devra lui aussi être effectué via un compte bancaire au nom de l'acheteur inscrit dans nos registres.

Particuliers : Veuillez entrer votre nom complet, votre adresse e-mail, votre adresse de résidence, votre date de naissance, votre nationalité ainsi que les informations relatives à une carte de crédit valide à votre nom qui sera vérifiée via Stripe afin d'être autorisés à enchérir auprès de Bonhams. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et vous devrez contacter le service clientèle afin d'obtenir de l'aide. Nous pouvons en outre vous demander une référence financière et/ou un acompte avant de vous laisser enchérir. Si vous enchérissez en tant qu'agent pour le compte d'une autre partie, vous acceptez : (i) de divulguer ce fait au service client ; (ii) de fournir les informations dont nous avons besoin pour nous permettre d'effectuer nos vérifications d'identification et de lutte contre le blanchiment d'argent sur ce tiers ; et (iii) si votre enchère est retenue, vous êtes conjointement et solidairement responsable avec cette autre partie des montants totaux dus pour l'enchère retenue. Lorsque vous êtes l'adjudicataire d'un lot dont le prix d'adjudication est égal ou supérieur à 5 000 £/10 000 USD/50 000 HKD/10 000 USD selon la juridiction et la devise de la vente, et si vous n'avez pas fourni ces documents auparavant, vous devrez télécharger ou fournir aux services à la clientèle votre pièce d'identité avec photo émise par le gouvernement et (si elle n'est pas sur la pièce d'identité) une preuve de votre adresse avant que le lot puisse vous être remis. Nous nous réservons le droit de demander des pièces d'identité à tout enchérisseur ou acheteur retenu, quels que soient ces seuils, et de refuser de libérer tout lot acheté jusqu'à ce que ces pièces soient fournies.

Entreprises : Veuillez sélectionner l'option de création d'un compte professionnel, puis fournir votre nom complet, votre adresse e-mail, votre adresse résidentielle, votre date de naissance et le nom complet de l'entreprise. Vous devez fournir une carte de crédit pour vérification à votre nom ou au nom de l'entreprise, mais le paiement doit être effectué à partir d'un compte au nom de l'entreprise. Si votre carte de crédit échoue à la vérification, vous ne serez pas autorisé à enchérir et veuillez contacter le service clientèle pour obtenir de l'aide. Nous pouvons en outre exiger une référence bancaire ou un dépôt avant de vous laisser enchérir. Pour toutes les offres retenues, nous exigeons le certificat de constitution de la société ou un document équivalent confirmant le nom et l'adresse enregistrée de la société, une preuve documentaire de chaque propriétaire effectif détenant 25 % ou plus de la société, et une preuve de votre autorité à effectuer des transactions avant que le lot puisse être libéré pour vous.

Nous nous réservons le droit de demander à tout enchérisseur toute information complémentaire dont nous pourrions avoir besoin afin d'effectuer notre vérification d'identité et de lutter contre le

blanchiment d'argent et le financement du terrorisme. Nous pouvons, à notre discrétion, reporter ou bien annuler votre inscription, ne pas vous permettre d'enchérir, reporter et/ou annuler la réalisation de tout achat que vous pourriez effectuer.

Enchérir par l'intermédiaire d'un mandataire

Les enchères seront traitées comme étant placées exclusivement pour le compte de la personne nommément désignée dans le *Formulaire d'Enchères*, sauf accord contraire écrit de notre part avant la *Vente*. Si vous souhaitez enchérir pour le compte d'une autre personne (votre mandant), vous devez fournir les informations de préinscription énoncées ci-dessus pour vous et pour votre mandant. Nous aurons besoin d'une confirmation écrite du mandant qui atteste de votre droit d'enchérir. **Votre attention est en particulier attirée sur vos obligations de diligence concernant votre mandant et la source de ses fonds, et sur les garanties que vous fournissez si vous êtes l'Acheteur, qui sont stipulées au paragraphe 3 du Contrat avec l'acheteur, joint en Annexe 2 au Catalogue.**

Néanmoins, comme l'explique le *Formulaire d'Enchères*, si une personne fait une enchère en tant qu'agent pour le compte d'une autre (son mandant, et ce qu'elle ait ou non divulgué ce fait), elle sera conjointement et solidairement responsable avec son mandant envers le *Vendeur* et *Bonhams* en vertu de tout contrat résultant d'une enchère gagnante.

Faites-nous savoir si vous avez l'intention de nommer un tiers afin d'enchérir pour votre compte lors de la *Vente*, à moins que nous ne soyons chargés d'enchérir en vertu d'un *Formulaire d'Enchères* par Téléphone ou en Absence (Ordre d'Achat), complété par vous. Si nous n'approuvons pas par écrit les dispositions que vous avez prises pour enchérir par l'intermédiaire d'un mandataire avant la *Vente*, nous serons en droit de présumer que la personne enchérisant lors de la *Vente* enchérirait pour son propre compte. En conséquence, la personne enchérisant lors de la *Vente* sera l'*Acheteur* et sera tenue de payer le *Prix d'Adjudication* et la *Commission d'Achat* ainsi que les frais associés. Si nous approuvons l'identité de votre client à l'avance, nous serons en mesure d'adresser la facture à votre mandant plutôt qu'à vous-mêmes. Nous exigerons la preuve de l'identité et de l'adresse du client du mandataire préalablement à toutes enchères passées par le mandataire pour son compte. Reportez-vous à nos *Conditions Générales* et contactez notre Département Service Clients pour plus de détails.

Bonhams procède à des vérifications sur les informations fournies par les clients ("Customer Due Diligence (CDD)" sur ses *Vendeurs* et *Acheteurs*, comme l'exigent la réglementation sur le blanchiment de capitaux, le financement du terrorisme et le transfert de fonds (informations sur le payeur) (les Réglementations"). Selon son interprétation des Réglementations et des Lignes directrices à l'intention de l'industrie, approuvées par le Trésor, Bonhams considère que la procédure de CDD prescrite par les Réglementations n'a pas à être accomplie par les *Acheteurs* sur les *Vendeurs* lors des enchères de Bonhams ou vice versa.

6. CONTRATS ENTRE L'ACHETEUR ET LE VENDEUR ET ENTRE L'ACHETEUR ET BONHAMS

Lorsque le *Lot* sera adjugé à l'*Acheteur*, un *Contrat de vente du Lot* sera conclu entre le *Vendeur* et l'*Acheteur* selon les termes du *Contrat de vente* figurant à l'Annexe 1 au *Catalogue*. Vous devrez alors payer le *Prix d'achat*, qui se compose du *Prix d'adjudication*, de la *Commission d'achat* plus toute TVA applicable. Simultanément, un contrat séparé est également conclu entre nous, en tant que *Maison de vente aux enchères*, et l'*Acheteur*. Il s'agit de notre *Contrat avec l'Acheteur*, dont les termes figurent en Annexe 2 au *Catalogue*.

Veuillez lire attentivement le *Contrat de Vente* et le *Contrat avec l'Acheteur* qui figurent dans le *Catalogue*, que vous devrez conclure si vous êtes le meilleur *Enchérisseur*, y compris les garanties relatives à votre statut et à la source des fonds. Nous pourrions modifier les termes de l'un et/ou l'autre de ces contrats avant qu'ils ne soient conclus, en insérant ces modifications dans le *Catalogue*, et/ou en plaçant un encart dans le *Catalogue* et/ou en affichant des avis dans le lieu de *Vente*, et/ou en faisant des annonces verbales avant et pendant la *Vente*. Il vous incombe de vous assurer que vous connaissez la version à jour du *Contrat avec l'Acheteur* relatif à cette *Vente*.

7. COMMISSION D'ACHAT ET AUTRES FRAIS À PAYER PAR L'ACHETEUR

En vertu du *Contrat avec l'Acheteur*, ce dernier nous paie une commission (la *Commission d'achat*) conformément aux termes dudit contrat et aux taux indiqués ci-dessous, calculés par référence au *Prix d'adjudication* et payables en sus de celui-ci.

Pour cette *Vente*, les *Acheteurs* paieront les taux de *Commission d'achat* suivants pour chaque *Lot* acheté :

27,5 % du *Prix d'adjudication* sur les premiers 25 000 € ; plus
26 % du *Prix d'adjudication* à partir de 25 001 € et jusqu'à
700 000 € ; plus
20 % du *Prix d'adjudication* à partir de 700 001 € et jusqu'à
4 000 000 € ; plus
14,5 % du *Prix d'adjudication* pour les montants supérieurs à
4 000 000 €

Des frais d'entreposage et de manutention peuvent également être à la charge de l'*Acheteur*, comme indiqué sur la page « Informations sur la *Vente* » au début du *Catalogue*.

La *Commission d'achat* et tous les autres frais dus par l'*Acheteur* sont soumis à la TVA au taux en vigueur, qui est actuellement de 20 %.

La TVA peut également être due sur le *Prix d'Adjudication du Lot*, lorsqu'elle est indiquée par un symbole à côté du numéro du *Lot*. Voir le paragraphe 8 ci-dessous pour plus de détails.

Droit de suite

Sur certains *Lots*, portant la mention « AR » dans le *Catalogue* et qui sont vendus à un *Prix d'adjudication* d'au moins 1 000 € (converti dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*), l'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos *Frais* relatifs au paiement des droits d'auteur en vertu des Réglementations le droit de suite des artistes. La *Commission supplémentaire* correspond à un pourcentage du *Prix d'adjudication* calculé conformément au tableau ci-dessous, et ne devra pas dépasser 12 500 € (convertis dans la devise de la *Vente* en utilisant le taux de référence de la Banque centrale européenne en vigueur à la date de la *Vente*).

<i>Prix d'adjudication</i>	Pourcentage
De 0 à 50 000 €	4 %
De 50 000,01 à 200 000 €	3 %
De 200 000,01 à 350 000 €	1 %
De 350 000,01 à 500 000 €	0,5 %
Au-delà de 500 000 €	0,25 %

8. TVA

Le taux de TVA en vigueur au moment de la mise sous presse est de 20 %, mais il est susceptible d'être modifié par le gouvernement et le taux à payer sera celui en vigueur à la date de la *Vente*. Les symboles suivants, figurant à côté du numéro de *Lot*, indiquent que la TVA est due sur le *Prix d'adjudication* et la *Commission d'achat* :

- † TVA au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- Ω TVA sur les articles importés au taux en vigueur sur le *Prix d'adjudication* et la *Commission d'achat*
- * TVA sur les articles importés à un taux préférentiel de 5,5 % sur le *Prix d'adjudication* et au taux en vigueur sur la *Commission d'achat*
- G Les lingots d'or sont exonérés de la TVA sur le *Prix d'adjudication* et soumis à la TVA au taux en vigueur sur la *Commission d'achat*
- Zéro TVA, aucune TVA ne sera ajoutée au *Prix d'adjudication* ou à la *Commission d'achat*

Dans tous les autres cas, aucune TVA ne sera appliquée sur le *Prix d'adjudication*, mais la TVA au taux en vigueur sera ajoutée à la *Commission d'achat* qui sera facturée sur une base TVA incluse.

9. PAIEMENT

Il est de la plus haute importance de vous assurer que vous avez des fonds facilement disponibles pour payer le *Prix d'achat* et la *Commission d'achat* (plus la TVA et tous les autres *Frais* et dépenses qui nous sont dus) dans leur intégralité avant d'enchérir pour un *Lot*. Si vous êtes l'*Enchérisseur* gagnant, vous devez effectuer le paiement au plus tard à 16h30 le deuxième jour ouvrable suivant la *Vente*, de telle sorte que toutes les sommes soient compensées au plus tard le huitième jour ouvrable suivant la *Vente*. Les paiements effectués par une personne autre que l'*Acheteur* enregistré ne seront pas acceptés. *Bonhams* se réserve le droit de modifier les conditions de paiement à tout moment.

Le **virement bancaire** est le mode de paiement préféré de Bonhams. Vous pouvez transférer des fonds par voie électronique sur notre *Compte*. Dans ce cas, veuillez indiquer sur votre ordre de virement votre numéro de paddle et le numéro de la facture comme référence. Les coordonnées de notre *Compte* sont les suivantes :

Banque : HSBC
Adresse : BBG PARIS HAUSSMANN
26 Boulevard Malesherbes
75008 Paris
Intitulé du compte : Bonhams France SAS
Numéro du compte : 09170002091
Code guichet : 00917
Numéro IBAN : FR76 3005 6009 1709 1700 0209 192

En cas de paiement par virement bancaire, le montant reçu après déduction des frais bancaires éventuels et/ou de conversion de la monnaie de paiement en livres sterling ne doit pas être inférieur au montant en livres sterling à payer, tel qu'indiqué sur la facture.

Le paiement peut également être effectué par l'une des méthodes suivantes :

Chèque personnel tiré sur une succursale française d'une banque ou d'une société de crédit immobilier : tous les chèques doivent être encaissés avant que vous puissiez retirer vos achats et doivent être libellés à l'ordre de Bonhams France SAS.

Espèces : vous pouvez payer des *Lots* achetés par vous lors de la vente avec des billets ou des pièces de monnaie libellés dans la devise dans laquelle la *Vente* est conduite (mais non dans une autre devise) sous réserve que le montant total payable par vous au titre de tous les *Lots* achetés par vous lors de la *Vente* n'exécède pas 1000 € ou la contre-valeur de cette somme dans la devise dans laquelle la *Vente* est conduite, au où le paiement est effectué. Le paiement en en espèces à

hauteur de 1,000 € sera accepté pour une facture qui n'excèdera pas ce montant. (art L112-6)

Cartes de débit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de débit émises par Visa et MasterCard uniquement). Il n'y a pas de plafond limitant la valeur du paiement s'il est effectué en personne en utilisant la vérification par carte à puce.

Le paiement **par téléphone** peut également être accepté pour un montant limité à 5 000 €, sous réserve des procédures de vérification appropriées, bien que cette facilité ne soit pas disponible pour les acheteurs qui achètent pour la première fois. Si le montant payable par vous pour des *Lots* excède cette somme, le solde devra être payé par un autre moyen.

Cartes de crédit au nom de l'*Acheteur* (y compris les cartes China Union Pay (CUP) et les cartes de crédit émises par Visa et MasterCard uniquement). La valeur du paiement est limitée à 5 000 € si le paiement est effectué en personne au moyen d'une vérification par carte à puce.

Il est conseillé d'informer à l'avance votre fournisseur de carte de débit ou de crédit de votre achat afin de réduire les retards causés par le fait que nous devons demander une autorisation lorsque vous venez payer.

Remarque : une seule carte de débit ou de crédit peut être utilisée pour le paiement du solde. Si vous avez des questions concernant les paiements par carte, veuillez contacter notre service clients.

Nous nous réservons le droit d'enquêter et d'identifier la source des fonds que nous recevons, de reporter la conclusion de la vente de tout Lot à notre discrétion pendant que nous terminons nos enquêtes, et d'annuler la Vente de tout Lot si vous êtes en violation de vos garanties en tant qu'Acheteur, si nous considérons qu'une telle Vente serait illégale ou imposerait autrement des obligations au Vendeur ou à Bonhams, ou serait préjudiciable à la réputation de Bonhams.

1. RÉCUPÉRATION, ENTREPOSAGE ET DROITS DE RÉSILIATION DES CONSOMMATEURS DE L'UE

L'*Acheteur* d'un *Lot* ne sera pas autorisé à le retirer avant que le paiement intégral et en fonds compensés ait été effectué (sauf si nous avons conclu un accord spécial avec l'*Acheteur*).

Pour la récupération et le retrait des *Lots* achetés, veuillez-vous reporter à la page « Informations sur la *Vente* » au début du *Catalogue*. Nos bureaux sont ouverts de 9h00 à 17h00 du lundi au vendredi. Le *Catalogue* donne des détails sur la récupération des *Lots*, leur entreposage et la *Société d'Entreposage* après la *Vente*.

2. EXPÉDITION

Pour obtenir des informations et des estimations sur le transport maritime national et international ainsi que sur les licences d'exportation, veuillez contacter :
TRANSPORTS INTERNATIONAUX ROGER BENAÏM
Tel : +33 1 46 27 48 48
E-mail: frank@rogerbenaim.com
Website : www.rogerbenaim.com

3. RESTRICTIONS EN MATIÈRE D'EXPORTATION ET DE COMMERCE

Il est de votre seule responsabilité de vous conformer à toutes les réglementations en matière d'exportation et d'importation relatives à vos achats et également d'obtenir toute licence d'exportation et/ou d'importation nécessaire .

Afin de contrôler la circulation des biens culturels, la loi n°92-1477 du 31 décembre 1992 (modifiée par celle du 10 juillet 2000) soumet les exportations hors du territoire français à des modalités particulières, applicables aux biens dont l'ancienneté et la valeur dépassent certains seuils. Le certificat d'exportation est un simple document administratif qui n'apporte aucune garantie d'authenticité du bien qu'il permet d'exporter. La demande de certificat pour un bien culturel en vue de sa libre circulation hors du territoire français ou de tous autres documents administratifs n'affecte pas l'obligation de paiement incombant à l'acheteur. »

Le besoin de licences d'importation varie d'un pays à l'autre et vous devez vous informer au sujet des exigences et dispositions locales pertinentes. Le refus de délivrance d'une licence d'importation ou d'exportation ou tout retard dans l'obtention de cette licence ne permet pas d'annuler une *Vente* ni de retarder le paiement intégral du *Lot*. En règle générale, veuillez contacter notre service d'expédition avant la *Vente* si vous avez besoin d'aide à propos de la réglementation en matière d'exportation

4. RÉGLEMENTATIONS DE LA CITES

Veuillez noter que tous les *Lots* marqués du symbole Y sont soumis aux réglementations de la CITES lors de l'exportation de ces articles en dehors de l'UE. Ces réglementations sont disponibles à l'adresse
https://cites.org
https://cites.application.developpement-durable.gouv.fr

Le refus de délivrance des licences ou permis CITES et tout retard dans l'obtention de ces licences ou permis ne donnent pas lieu à l'annulation ou à la résiliation d'une *Vente*, et n'autorisent encore moins un retard dans le paiement intégral du *Lot*.

5. RESPONSABILITÉ DU VENDEUR ET/OU DE BONHAMS

Exception faite de toute responsabilité du *Vendeur* envers l'*Acheteur* en vertu du *Contrat de Vente*, ni nous-mêmes ni le *Vendeur* ne répondrons (pour négligence ou autrement) de toute erreur, description erronée ou omission dans toute *Description* d'un *Lot* ou dans toute *Estimation*

de celui-ci, contenue dans le *Catalogue* ou autrement, que cette *Description* ou *Estimation* soit faite verbalement ou par écrit, et qu'elle soit faite avant ou pendant la *Vente*. Ni nous-mêmes ni le *Vendeur* ne serons responsables de toute perte d'affaires, de profits, de revenus ou de recettes, ni de toute perte de réputation commerciale, perturbation de l'activité ou du temps perdu par la direction ou le personnel, ni de toute perte indirecte ou de tout dommage indirect ou consécutif de toute sorte, indépendamment de la nature, du volume ou de la source de la perte ou du dommage prétendument subi et indépendamment du point de savoir si cette perte ou ce dommage a été causé ou invoqué au titre d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale, d'une demande de restitution ou autrement. Dans le cas où nous-mêmes et/ou le *Vendeur* serions responsables au titre d'un *Lot* ou de toute *Description* ou *Estimation* d'un *Lot*, ou au titre de la conduite de toute *Vente* d'un *Lot*, que cette responsabilité se traduise par le paiement de dommages-intérêts, d'une indemnité ou d'une contribution, ou par une action en restitution ou de toute autre manière, notre responsabilité et/ou la responsabilité du *Vendeur* (combinaison si nous-mêmes et le *Vendeur* sommes responsables) seront limitées au paiement d'un montant qui n'excèdera pas le montant du *Prix d'Achat* du *Lot*, indépendamment de la nature, du volume ou de la source de toute perte ou de tout dommage prétendument subi ou de la somme réclamée comme étant due, et indépendamment du point de savoir si la responsabilité découle d'une négligence, d'un autre quasi-délit, d'une violation contractuelle (le cas échéant), de la violation d'une obligation légale ou autre.

Aucune des stipulations ci-dessus ne sera interprétée comme excluant ou restreignant (directement ou indirectement) notre responsabilité ou excluant ou restreignant les droits ou recours d'une personne au titre (i) d'une fraude, ou (ii) du décès ou d'un préjudice corporel causé par notre négligence (ou par la négligence de toute personne agissant sous notre contrôle ou dont nous sommes légalement responsables), ou (iii) des actes ou omissions dont nous sommes responsables en vertu de la Loi britannique de 1957 sur la responsabilité des occupants, ou (iv) de toute autre responsabilité dans la mesure où elle ne peut pas être exclue ou restreinte en vertu de la loi, ou (v) de nos engagements en vertu des paragraphes 9 (uniquement en relation avec les Ventes spécialisées de Timbres et de Livres) et 10 du *Contrat avec l'Acheteur*. Les mêmes stipulations s'appliquent au titre du *Vendeur*, de la même manière que si les références qui nous sont faites dans le présent paragraphe étaient remplacées par des références au *Vendeur*.

6. LIVRES

Comme indiqué ci-dessus, tous les *Lots* sont vendus « en l'état », sujets à des défauts, imperfections et erreurs de *Description*, à l'exception de ce qui est mentionné ci-dessous. Toutefois, vous serez en droit de refuser un *Livre* dans les circonstances concernant les « *Lots* non conformes » énoncées au paragraphe 11 du *Contrat avec l'Acheteur*. Veuillez noter que la *Commission d'achat* des *Lots* comprenant des *Livres* imprimés, des cartes non encadrées et des manuscrits reliés est exonérée de TVA.

7. HORLOGES ET MONTRES

Tous les *Lots* sont vendus « en l'état », et l'absence d'indication sur l'état d'une horloge ou d'une montre ne signifie pas que le *Lot* soit en bon état et sans défauts, réparations ou restaurations nécessaires. La plupart des horloges et des montres ont été réparées au cours de leur durée de vie normale et peuvent contenir des pièces qui ne sont pas d'origine. En outre, *Bonhams* ne fait aucune déclaration et ne garantit pas que les horloges ou montres sont en bon état de fonctionnement. Les horloges et les montres contiennent souvent des mécanismes fins et complexes, et les *Enchérisseurs* doivent donc savoir qu'un entretien général, un changement de pile ou des réparations supplémentaires, dont l'*Acheteur* est seul responsable, peuvent être nécessaires.

Taxidermie et articles connexes

Bonhams s'engage, pour le compte du *Vendeur* de ces articles, à respecter pleinement les réglementations de la Cites et du DEFRA. Il est conseillé aux *Acheteurs* de s'informer de toutes ces réglementations et de s'attendre à ce que l'exportation des articles nécessite un temps d'organisation.

8. BIJOUX

Pierres précieuses

Historiquement, de nombreuses pierres précieuses ont été soumises à divers traitements pour améliorer leur apparence. Les saphirs et les rubis sont régulièrement traités thermiquement pour améliorer leur couleur et leur clarté, et les émeraudes sont fréquemment traitées avec des huiles ou de la résine dans le même but. D'autres pierres précieuses peuvent également avoir subi des traitements comme la coloration, l'irradiation ou le revêtement. Ces traitements peuvent être permanents, tandis que d'autres peuvent nécessiter des soins spéciaux ou un nouveau traitement au fil des ans pour conserver leur apparence. Les *Enchérisseurs* doivent savoir que les *Estimations* prennent en compte le fait que les pierres précieuses ont probablement été soumises à de tels traitements. Certains laboratoires délivrent des certificats qui donnent une *Description* plus détaillée des pierres précieuses. Cependant, les différents laboratoires ne sont pas toujours d'accord sur les degrés ou les types de traitement pour une pierre précieuse particulière. Dans le cas où *Bonhams* a reçu ou obtenu des certificats pour un *Lot* de la *Vente*, ces certificats seront présentés dans le *Catalogue*. *Bonhams* a pour politique de s'efforcer de fournir des certificats de laboratoires reconnus pour certaines pierres précieuses, mais il n'est pas toujours possible d'obtenir des certificats pour chaque *Lot*. Lorsqu'un ancien certificat n'est publié dans le *Catalogue*, les *Enchérisseurs* doivent supposer que les pierres précieuses peuvent avoir été traitées. Ni *Bonhams* ni le *Vendeur* n'acceptent de responsabilité pour les contradictions

ou les certificats différents obtenus par les *Acheteurs* sur tout *Lot* après la *Vente*.

Poids estimés

Si le poids d'une pierre apparaît dans le corps de la *Description* en lettres majuscules, cela signifie que la pierre a été démontée et pesée par *Bonhams*. Si le poids de la pierre est indiqué comme étant approximatif et n'apparaît pas en majuscules, la pierre a été évaluée par nos soins dans sa monture, et le poids indiqué est une expression de notre opinion. Ces informations sont données à titre indicatif et les *Enchérisseurs* doivent s'assurer de leur exactitude.

Signatures

- **Une broche en diamant, par Kutchinsky**
Lorsque le nom du créateur apparaît dans le titre, *Bonhams* est d'avis que c'est l'œuvre de ce créateur.
- **Une broche en diamant, signée Kutchinsky**, porte une signature qui, selon *Bonhams*, est authentique mais peut contenir des pierres précieuses qui ne sont pas originales, ou la pièce peut avoir été modifiée.
- **Une broche en diamant, montée par Kutchinsky** a été créée par le bijoutier, selon *Bonhams*, mais en utilisant des pierres ou des dessins fournis par le client.

9. PHOTOGRAPHIES

Explication des termes du Catalogue

- **« Bill Brandt »** : à notre avis, il s'agit d'une œuvre de l'artiste.
- **« Attribuée à Bill Brandt »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Signé et/ou titré et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription sont de la main de l'artiste.
- **« Signé et/ou titré et/ou daté et/ou inscrit d'une autre main »** : à notre avis, la signature et/ou le titre et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

La date indiquée est celle de l'image (négatif). Si aucune autre date n'est indiquée, cela signifie que le tirage photographique est ancien (le terme « ancien » peut également figurer dans la *Description du lot*). Une photographie ancienne est une photographie réalisée 5 à 10 ans environ après le négatif. Lorsqu'une deuxième date ultérieure apparaît, il s'agit de la date d'impression. Lorsque la date d'impression exacte n'est pas connue, mais qu'il est entendu qu'elle est postérieure, la mention « imprimé plus tard » apparaîtra dans la *Description du lot*.

Sauf indication contraire, les dimensions indiquées sont celles de la feuille de papier sur laquelle l'image est imprimée, y compris les marges éventuelles. Certaines photographies peuvent apparaître dans le *Catalogue* sans marges illustrées.

Toutes les photographies sont vendues non encadrées, sauf indication contraire dans la *Description du lot*.

10. IMAGES

Explication des termes du Catalogue

Les termes utilisés dans le *Catalogue* ont la signification suivante, mais sont soumis aux dispositions générales relatives aux *Descriptions* contenues dans le *Contrat de vente* :

- **« Jacopo Bassano »** : à notre avis, il s'agit d'une œuvre de l'artiste. Lorsque le ou les prénoms de l'artiste ne sont pas connus, une série d'astérisques, suivie du nom de famille de l'artiste, précédé ou non d'une initiale, indique qu'à notre avis l'œuvre est de l'artiste nommé ;
- **« Attribué à Jacopo Bassano »** : à notre avis, il s'agit probablement d'une œuvre de l'artiste, mais il y a moins de certitude quant à la paternité que dans la catégorie précédente ;
- **« Studio/Atelier de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main inconnue dans un atelier de l'artiste qui peut ou non avoir été exécutée sous sa direction ;
- **« Cercle de Jacopo Bassano »** : à notre avis, c'est une œuvre réalisée par une main étroitement associée à l'artiste nommé mais qui n'est pas nécessairement son élève ;
- **« Suivre de Jacopo Bassano »** : à notre avis, c'est une œuvre d'un peintre travaillant dans le style de l'artiste, contemporain ou quasi contemporain, mais qui n'est pas nécessairement son élève ;
- **« À la manière de Jacopo Bassano »** : à notre avis, c'est une œuvre dans le style de l'artiste et d'une date ultérieure ;
- **« D'après Jacopo Bassano »** : à notre avis, il s'agit d'une copie d'une œuvre connue de l'artiste.
- **« Signé et/ou daté et/ou inscrit »** : à notre avis, la signature et/ou la date et/ou l'inscription sont de la main de l'artiste ;
- **« Porte une signature et/ou une date et/ou une inscription »** : à notre avis, la signature et/ou la date et/ou l'inscription ont été ajoutés par une autre main.

11. PORCELAINE ET VERRE

Dommages et restauration

Pour vous guider, dans nos *Catalogues*, nous décrivons en détail, dans la mesure du possible, tous les défauts, fêlures et restaurations importants. Ces *Descriptions* pratiques des dommages ne peuvent être définitives, et nos *Rapports sur l'état* ne garantissent pas qu'il n'existe pas d'autres défauts présents non mentionnés. Les *Enchérisseurs* doivent s'assurer, par le biais d'une inspection, de l'état de chaque *Lot*. Veuillez consulter le *Contrat de vente* imprimé dans le *Catalogue* concerné. En raison de la difficulté à déterminer si un objet en verre a été repoli, il n'est fait mention, dans nos *Catalogues*, que des éclats et fêlures visibles. Il n'y a aucune indication de polissage sévère ou autre.

12. VÉHICULES

Plaques et certificats du Veteran Car Club de Grande-Bretagne

Lorsqu'il est fait mention d'une plaque ou d'un certificat de datation du Veteran Car Club dans ce *Catalogue*, il faut garder à l'esprit que le Veteran Car Club de Grande-Bretagne, qui utilise les services de Veteran Car Company Ltd, procède de temps à autre à l'examen des voitures déjà datées et, dans certains cas, lorsque de nouvelles preuves sont disponibles, cet examen peut entraîner une modification de la date. Bien que le Club et Veteran Car Company Ltd fassent tout leur possible pour garantir l'exactitude des données, la date indiquée sur la plaque ou le certificat de datation peut être approximative et les acheteurs potentiels doivent mener leurs propres enquêtes sur la date de la voiture.

13. VINS

Les *Lots* qui se trouvent sous douane et ceux qui sont assujettis à la TVA peuvent ne pas être disponibles pour un retrait immédiat.

Examen des vins

Nous organisons parfois des dégustations avant la vente pour les grandes parcelles (telles que définies ci-dessous). Ces dégustations concernent généralement des vins récents et de consommation courante. Veuillez contacter le service concerné pour plus de détails.

Notre politique n'est pas d'inspecter chaque caisse non ouverte.

Dans le cas des vins de plus de 20 ans, les caisses sont généralement ouvertes et les niveaux et l'apparence sont consignés dans le *Catalogue des ventes en ligne* si nécessaire. Vous devez tenir compte des variations des niveaux de chambre et de l'état des bouchons, capsules et étiquettes.

Bouchons et chambres

La chambre désigne l'espace entre la base du bouchon et le vin. Les niveaux de chambre pour les bouteilles de forme bordelaise ne sont normalement notés que lorsqu'ils sont sous le goulot et pour les bouteilles de forme bourguignonne, alsacienne, allemande et cognac lorsqu'ils sont supérieurs à 4 centimètres (cm). Les niveaux de chambre acceptables augmentent avec l'âge ; les niveaux généralement acceptables sont les suivants :

Moins de 15 ans - dans le goulot ou moins de 4 cm

15 à 30 ans - très haute épaule (THE) ou jusqu'à 5 cm

Plus de 30 ans - épaule supérieure (ES) ou jusqu'à 6 cm

Il convient de noter que les chambres peuvent changer entre le moment de la publication du *Catalogue* et la *Vente* et que les bouchons peuvent s'abîmer lors du transport du vin. Nous n'acceptons de responsabilité que pour les *Descriptions* de l'état au moment de la publication du *Catalogue* et ne pouvons accepter de responsabilité pour toute perte résultant d'une défaillance des bouchons avant ou après ce moment.

Options d'achat de parcelles

Une parcelle est un nombre de *Lots* de taille identique d'un même vin, de la même taille de bouteille et de la même *Description*. L'*Acheteur* de l'un de ces *Lots* a la possibilité d'accepter une partie ou la totalité des *Lots* restants de la même parcelle au même prix, bien que ces options soient à la seule discrétion de la *Maison de vente aux enchères*. Il est donc conseillé aux *Enchérisseurs* absents d'enchérir sur le premier *Lot* d'une parcelle.

Vins sous douane

Les vins sous douane portent la marque Δ. Tous les *Lots* vendus sous douane, et que l'*Acheteur* souhaite conserver ainsi, seront facturés sans TVA ni autre taxe sur le *Prix d'adjudication*. Si l'*Acheteur* souhaite prendre le *Lot* comme dédouané, les droits d'accise et la TVA seront ajoutés au *Prix d'adjudication* sur la facture. Les *Acheteurs* doivent notifier à *Bonhams*, au moment de la *Vente*, s'ils souhaitent retirer leurs vins sous douane ou dédouanés. Si un *Lot* est pris sous douane, l'*Acheteur* sera responsable du paiement de la TVA, des droits, des frais de dédouanement et autres qui pourront être exigibles.

Les *Acheteurs* hors de la communauté européenne doivent savoir que tout transitaire désigné pour exporter leurs achats doit disposer d'un certificat de circulation pour les *Lots* à retirer sous douane.

Informations sur la mise en bouteille et les caisses

Les termes ci-après utilisés dans le *Catalogue* ont les significations suivantes :

CB – Mise en bouteille au château

DB – Mise en bouteille au domaine

EstB – Mise en bouteille à la propriété

BB – Mise en bouteille bordelaise

BE – Mise en bouteille en Belgique

FB – Mise en bouteille en France

GB – Mise en bouteille en Allemagne

OB – Mise en bouteille à Porto

UK – Mise en bouteille au Royaume-Uni

owc – Caisse en bois d'origine

iwc – Caisse en bois individuelle

oc – Carton d'origine

SYMBOLES

LES SYMBOLES SUIVANTS SONT UTILISÉS POUR

INDIQUER :

- Y Ce *lot* contient une ou plusieurs espèces végétales ou animales réglementées et est soumis aux réglementations CITES. Il incombe à l'acheteur de se renseigner sur ces réglementations et d'obtenir tous les certificats d'importation ou d'exportation nécessaires. L'incapacité d'un acheteur à obtenir ces certificats ne peut justifier d'un retard de paiement ou l'annulation d'une vente. Voir paragraphe 13.
- TP Les objets portant la mention TP seront situés à l'entrepôt et ne pourront être retirés qu'à cet endroit.
- W Les objets portant la mention w seront situés dans l'entrepôt de Bonhams et ne pourront être retirés qu'à cet endroit.
- Δ Vins sous douane.
- AR L'*Acheteur* nous versera une *Commission supplémentaire* pour couvrir nos dépenses relatives au paiement des droits d'auteur en vertu des Réglementations britanniques de 2006 sur le droit de suite des artistes. Voir le paragraphe 7 ci-dessus pour plus de détails.
- jð Le Vendeur s'est vu garantir un prix minimum pour le *Lot*, soit par Bonhams, soit par une tierce partie. Cela peut prendre la forme d'une enchère irrévocable par un tiers, qui peut réaliser un gain financier sur une Vente réussie ou une perte financière en cas d'échec.
- jø *Bonhams* est propriétaire du *Lot* en tout ou en partie ou peut y avoir un autre intérêt économique.
- Φ Ce *lot* contient de l'ivoire d'éléphant et est donc soumis à la réglementation CITES.
Les biens contenant de l'ivoire d'éléphant d'Afrique ne peuvent pas être importés aux États-Unis. L'Union européenne et le Royaume-Uni ont mis en place des restrictions étendues sur le traitement des biens contenant de l'ivoire d'éléphant, y compris des restrictions sur l'importation et/ou l'exportation. Il incombe à l'acheteur d'obtenir les licences d'exportation ou d'importation, les certifications et tout autre document requis, si nécessaire. Bonhams n'est pas en mesure d'aider les acheteurs à expédier des lots contenant de l'ivoire d'éléphant aux États-Unis, au Royaume-Uni ou dans l'Union européenne. L'impossibilité pour un acheteur d'exporter ou d'importer ces lots ne peut justifier d'un retard de paiement ou l'annulation d'une vente.

Les symboles utilisés pour indiquer le statut TVA d'un *Lot* sont indiqués au paragraphe 8 ci-dessus.

PROTECTION DES DONNÉES - UTILISATION DE VOS INFORMATIONS

Lorsque nous obtenons des informations à caractère personnel vous concernant, nous ne les utilisons que conformément aux termes de notre Politique de confidentialité (sous réserve de tout consentement spécifique supplémentaire que vous auriez donné au moment où vos informations ont été divulguées). Une copie de notre Politique de confidentialité est disponible sur notre *site Internet* www.bonhams.com. Vous pouvez aussi la demander par courrier électronique à info@bonhams.com

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*’ job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*’s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract* for *Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*’ relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*’ opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*.

Estimates are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium*

payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the Notice to Bidders, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract* for *Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract* for *Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*’ discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right to our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which toforeuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not

accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*. If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided. Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/

or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% of the *Hammer Price* on the first 25,000 €; plus
26% of the *Hammer Price* from 25,001 € and up to 700,000 €;
plus
20% of the *Hammer Price* from 700,001 € and up to 4,000,000 €;
plus
14.5% of the *Hammer Price* above 4,000,000 €

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the *Lot* number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5.5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: HSBC
Address: BBC PARIS HAUSMANN
26 boulevard Malesherbes
75008 Paris
Account Name: Bonhams France SAS
Account Number: 09170002091
Code guichet : 00917
IBAN Number: FR76 3005 6009 1709 1700 0209 192

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

French personal cheque drawn on a French branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams France SAS.

Cash: you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed 1,000 €, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. Cash payments can only be accepted on invoices totaling 1000 € or less.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to 5,000 €, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means. Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a 5,000 € limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licences please contact TRANSPORTS INTERNATIONAUX ROGER BENAIM
Phone: +33 1 46 27 48 48

E-mail: frank@rogerbenaim.com

Website : www.rogerbenaim.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchase(s) and also to obtain any relevant export and/or import licence(s). Export licences are issued according to regulation no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000). In order to control the circulation of cultural goods, law no. 92-1477 of 31 December 1992 (amended by that of 10 July 2000) makes exports outside French territory subject to special conditions, applicable to cultural goods whose age and value exceed certain thresholds.

The export certificate itself is an administrative document that does not provide any guarantee of the authenticity of the work(s) that it allows to be exported. The request for a certificate for cultural goods or any other administrative document(s) (and any delay associated thereto) with a view to their free circulation outside French territory shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*(s).

The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <https://cites.org>

<https://cites.application.developpement-durable.gouv.fr>

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*.

Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

1. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT at the *Buyer's Premium*.

2. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

3. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

- A diamond brooch, by Kutchinsky
- When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.
- A diamond brooch, signed Kutchinsky
- Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.
- A diamond brooch, mounted by Kutchinsky
- Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

4. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

5. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

6. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

7. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

8. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally

acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon. *Buyers* outside the EU must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

- CB – Château bottled
- DB – Domaine bottled
- EstB – Estate bottled
- BB – Bordeaux bottled
- BE – Belgian bottled
- FB – French bottled
- GB – German bottled
- OB – Oporto bottled
- UK – United Kingdom bottled
- owc – original wooden case
- iwc – individual wooden case
- oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. See clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- o The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains elephant ivory and is therefore subject to CITES regulations. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

*, †, *, G, Δ, o see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by email from info@bonhams.com

Formulaire d'inscription et d'enchère

(Ordre d'achat en personne / en absence / en ligne / par téléphone)
Veuillez entourer le mode d'enchère ci-dessus.

☐

☐

☐

☐

Numéro d'identification
(réservé à l'administration)

Bonhams
CORNETTE de SAINT CYR

Cette vente aux enchères sera conduite conformément aux conditions de vente de Bonhams et les enchères et les achats lors de la vente aux enchères seront réglementés par ces conditions. Vous devez lire les conditions conjointement avec les informations relatives aux ventes aux enchères qui énoncent les frais que vous devrez payer sur les achats que vous effectuez et les autres modalités se rapportant aux enchères et aux achats lors de la vente aux enchères. Avant de signer le présent formulaire, veuillez à poser toutes les questions que vous pourriez avoir concernant les conditions. Ces conditions contiennent également certains engagements de la part des enchérisseurs et des acheteurs et limitent la responsabilité de Bonhams envers les enchérisseurs et les acheteurs.

Protection des données – utilisation de vos renseignements personnels

Lorsque nous obtenons des renseignements personnels vous concernant, nous les utiliserons uniquement conformément aux conditions de notre Politique relative à la confidentialité (sous réserve des consentements particuliers supplémentaires que vous aurez pu nous donner au moment de la communication de tels renseignements). Vous pouvez consulter notre Politique relative à la confidentialité sur notre site Internet (www.bonhams.com) ou demander à en recevoir un exemplaire par la poste en contactant notre service client à l'adresse suivante : Customer Services Department, 101 New Bond Street, Londres W1S 1SR Royaume-Uni ou par courriel à info@bonhams.com. Nous pouvons divulguer vos informations personnelles à n'importe quel membre de notre compagnie, ce qui comprend nos filiales, notre société de holding mère et ses filiales (enregistrées au Royaume-Uni ou ailleurs). Nous ne divulguons pas vos données à quiconque en dehors de notre compagnie, mais parfois nous vous adresserons des informations concernant nos biens et services, et également les produits de nos tiers, pour lesquels nous pensons que vous pourriez être intéressés.

Souhaitez-vous recevoir les informations de notre part par email? ☐ Par courrier? ☐

Avis aux enchérisseurs.

Nous demandons à nos clients de fournir, au plus tard 24 heures avant la vente, une pièce d'identité comportant photo et date de naissance telle qu'un passeport, un permis de conduire ou une carte d'identité, et au cas où l'adresse ne figure pas sur la pièce d'identité, accompagnée d'un justificatif de domicile tel qu'une quittance d'eau/électricité ou un relevé bancaire ou de carte de crédit, etc. Les clients commerciaux doivent également fournir un exemplaire des statuts/documents d'enregistrement de la société, le nom, la raison sociale et l'adresse enregistrée de l'entité, la preuve documentaire de ses ayants droit économiques et directeurs, ainsi qu'une lettre autorisant la personne à enchérir au nom de la société. Le défaut de transmission de ces documents pourra entraîner le non-traitement ou l'inachèvement de vos enchères. Pour les lots de plus grande valeur, une lettre de référence de votre banque pourra également vous être demandée.

En cas de succès

Je viens chercher mes achats en personne ☐

Je vous remercie de bien vouloir donner mes coordonnées aux transporteurs qui me transmettront un devis et j'accepte que vous leur communiquiez mes coordonnées afin qu'ils puissent me contacter. ☐

Titre de la vente aux enchères: The Triay Collection of Himalayan Art		Date de la vente: 15 décembre 2022																								
N° de la vente: 27911		Lieu de la vente: Paris																								
<p>Si vous n'assistez pas à la vente en personne, veuillez fournir les coordonnées des lots pour lesquels vous souhaitez faire une enchère au moins 24 heures avant la vente. Les enchères seront arrondies à la surenchère inférieure la plus proche. Veuillez consulter l'avis aux enchérisseurs publié dans le catalogue pour tout complément d'information se rapportant aux offres par téléphone, en ligne ou par écrit que Bonhams peut accepter en votre nom. Bonhams fera tout son possible pour exécuter ces ordres d'achat en votre nom mais ne sera pas tenu pour responsable en cas d'erreurs ou de manquement à exécuter ces offres d'achat.</p> <p>Paliers d'enchère généraux:</p> <table><tr><td>€10 - 200</td><td>10s</td><td>€10,000 - 20,000</td><td>1,000s</td></tr><tr><td>€200 - 500</td><td>20 / 50 / 80s</td><td>€20,000 - 50,000</td><td>2,000 / 5,000 / 8,000s</td></tr><tr><td>€500 - 1,000</td><td>50s</td><td>€50,000 - 100,000</td><td>5,000s</td></tr><tr><td>€1,000 - 2,000</td><td>100s</td><td>€100,000 - 200,000</td><td>10,000s</td></tr><tr><td>€2,000 - 5,000</td><td>200 / 500 / 800s</td><td colspan="2">au-delà de €200,000 à la discrétion du commissaire-priseur</td></tr><tr><td>€5,000 - 10,000</td><td>500s</td><td colspan="2"></td></tr></table> <p>Le commissaire-priseur peut, à sa discrétion, diviser les offres d'achat à tout moment.</p>			€10 - 200	10s	€10,000 - 20,000	1,000s	€200 - 500	20 / 50 / 80s	€20,000 - 50,000	2,000 / 5,000 / 8,000s	€500 - 1,000	50s	€50,000 - 100,000	5,000s	€1,000 - 2,000	100s	€100,000 - 200,000	10,000s	€2,000 - 5,000	200 / 500 / 800s	au-delà de €200,000 à la discrétion du commissaire-priseur		€5,000 - 10,000	500s		
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€5,000 - 10,000	500s																									
Numéro client		Titre																								
Prénom		Nom																								
Nom de la société (pour l'envoi de la facture dans le cas échéant)																										
Adresse																										
Ville		Département/Région																								
Code postal		Pays																								
N° de téléphone portable		Téléphone (jour)																								
Téléphone (soir)																										
Numéro(s) préféré(s) pour les ordres d'achat par téléphone (indicatif du pays compris)																										
Adresse courriel (en lettres majuscules)																										
En complétant votre adresse email ci-dessus, vous autorisez Bonhams à envoyer à cette adresse des informations relatives aux ventes, données marketing et actualités de Bonhams. Bonhams ne participe pas à la vente ou l'échange d'adresses email.																										
Je m'inscris pour faire des offres en tant que particulier <input type="checkbox"/>		Je m'inscris pour faire des offres en tant que client professionnel <input type="checkbox"/>																								
Si vous êtes inscrit à la TVA au sein de l'UE, veuillez saisir ici votre numéro : <input type="text"/> <input type="text"/> / <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> - <input type="text"/> <input type="text"/>		Veuillez cocher la case ci-contre si vous vous êtes déjà inscrit chez nous <input type="checkbox"/>																								

Remarque : tous les appels téléphoniques sont enregistrés.

Téléphone ou ordre d'achat en cas d'absence (T/A)	N° de lot	Description succincte	Offre d'achat maximale en Euros (hors prime et TVA)	Ordre d'achat de sécurité*

EN SIGNANT CE FORMULAIRE, VOUS RECONNAISSEZ AVOIR VU LE CATALOGUE DE VENTE, AVOIR LU ET COMPRIS NOS CONDITIONS DE VENTE DONT LES GARANTIES ACHETEURS ET VOUS ACCEPTEZ QU'ELLES VOUS SOIENT OPPOSABLES ET VOUS ACCEPTEZ DE PAYER LES FRAIS DE VENTE, TVA ET TOUTES AUTRES CHARGES MENTIONNÉES DANS LES AVIS AUX ENCHÉRISEURS. CECI AFFECTE VOS DROITS LÉGAUX.	
Votre signature:	Date:

*Ordre d'achat de sécurité : une enchère maximale (hors prime et TVA de l'acheteur) devant être exécutée par Bonhams au cas où nous serions dans l'impossibilité de vous joindre par téléphone ou si la connexion venait à être coupée pendant les enchères.

Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

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This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

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If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in EUR (excluding premium & TVA)	Covering bid*

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

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